



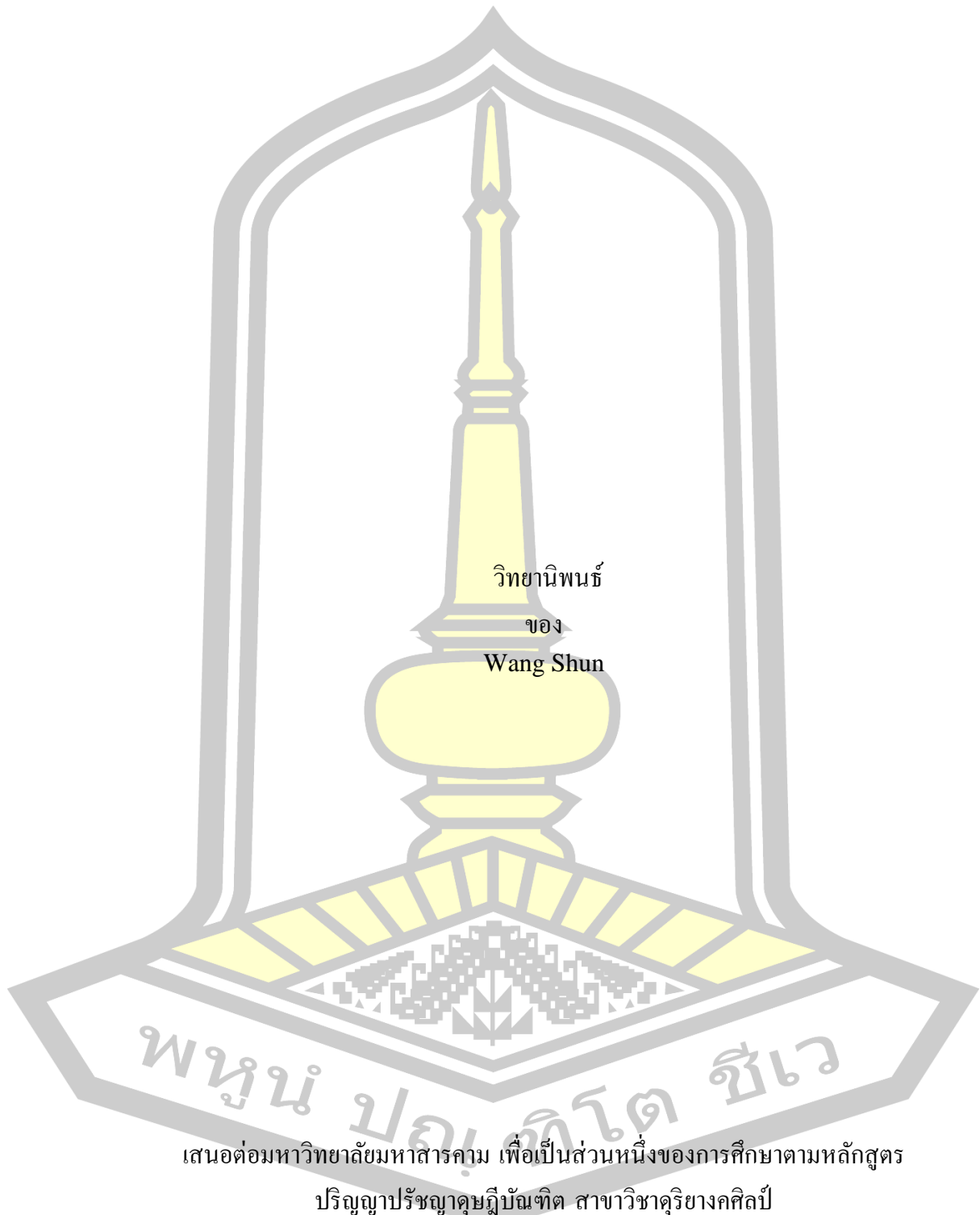
The Transmission Process of Rongshui Han folk Songs in Guangxi, China

Wang Shun

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
September 2023

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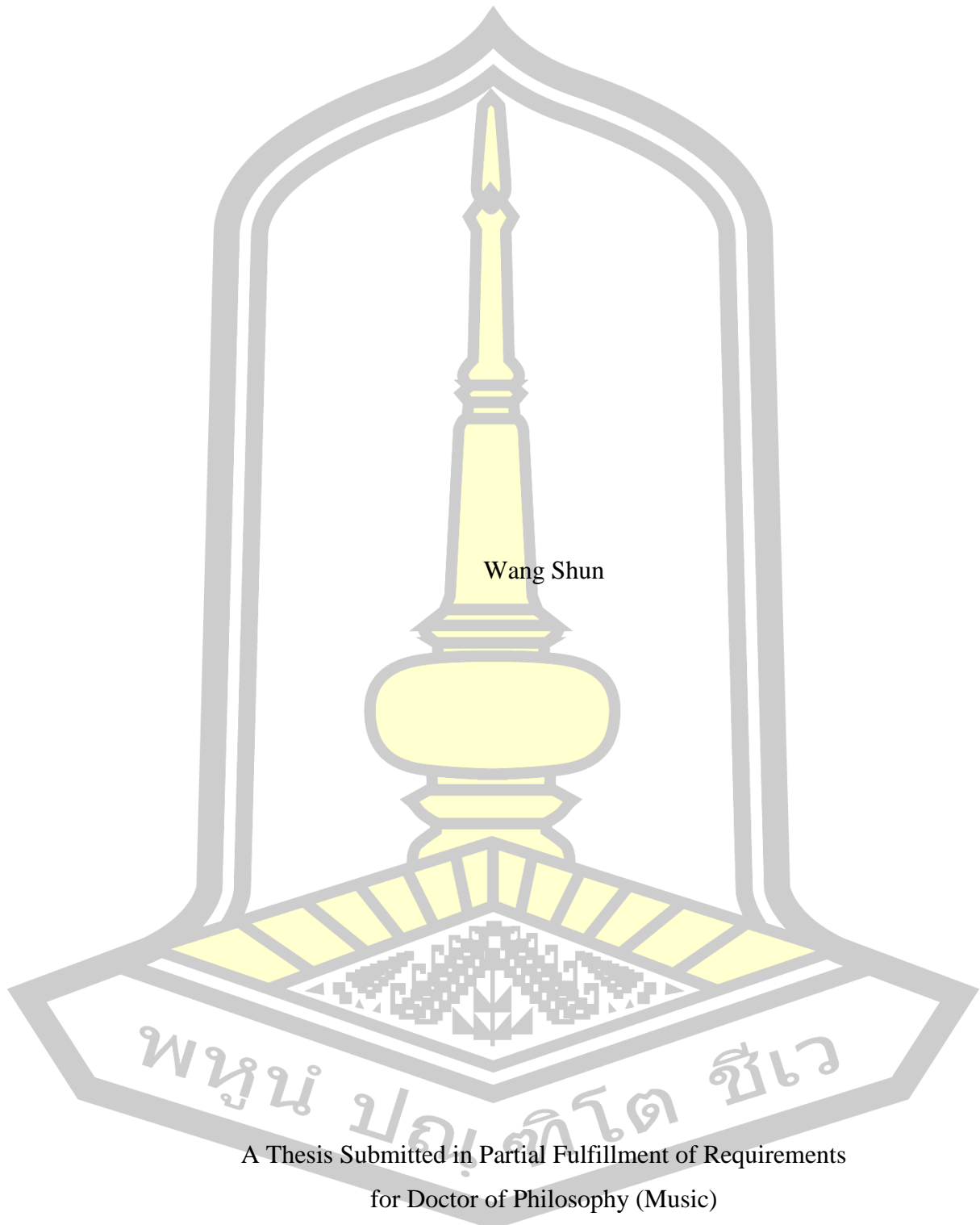


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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**TITLE** The Transmission Process of Rongshui Han folk Songs in Guangxi, China

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### ABSTRACT

The objective of this study is to: 1) Study the improvisation of Rongshui Han folk songs; 2) Analyse the music characteristics of Rongshui Han folk songs; 3) Propose guidelines the transmission of Rongshui Han folk songs. In order to draw a conclusion, This article adopts the theoretical methods of ethnomusicology and musicology. This is a qualitative study that includes relevant literature research, surveys, interviews, and transcription. The data was collected through on-site investigations, including two researchers of Rongshui Han folk songs, one inheritor of Rongshui Han folk songs, three Rongshui Han folk song singers, and four Rongshui Han folk song enthusiasts.

The research results of this study are as follows: 1) Analyzed and studied the selection of music for Rongshui Han folk songs, and summarized the improvisation and musical characteristics of Rongshui Han folk songs. Research suggests that Rongshui Han folk songs are excellent traditional oral literature and art, and the importance of improvising lyrics is even greater than the music itself. 2) Summarize musical features such as melody, pitch, and rhythm through five different types of music examples. 3) Rongshui Han folk songs have social functions and social values. The transmission of Han folk songs in Rongshui has encountered difficulties, and effective measures taken by the government are key to protecting this intangible cultural heritage.

**Keyword :** Rongshui Han folk songs, Improvisation, Musical characteristics, Transmission

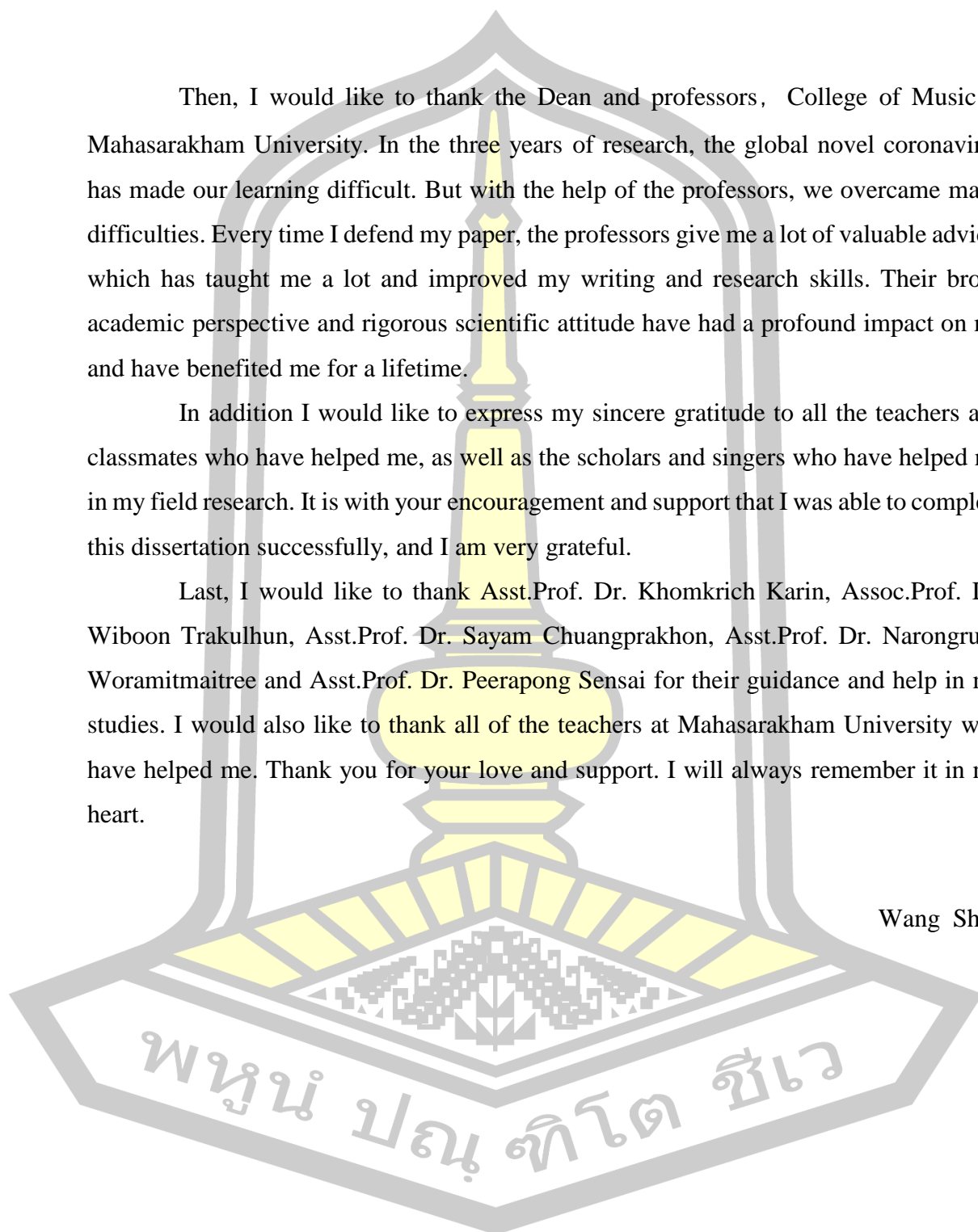
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Then, I would like to thank the Dean and professors, College of Music at Maharakham University. In the three years of research, the global novel coronavirus has made our learning difficult. But with the help of the professors, we overcame many difficulties. Every time I defend my paper, the professors give me a lot of valuable advice, which has taught me a lot and improved my writing and research skills. Their broad academic perspective and rigorous scientific attitude have had a profound impact on me and have benefited me for a lifetime.

In addition I would like to express my sincere gratitude to all the teachers and classmates who have helped me, as well as the scholars and singers who have helped me in my field research. It is with your encouragement and support that I was able to complete this dissertation successfully, and I am very grateful.

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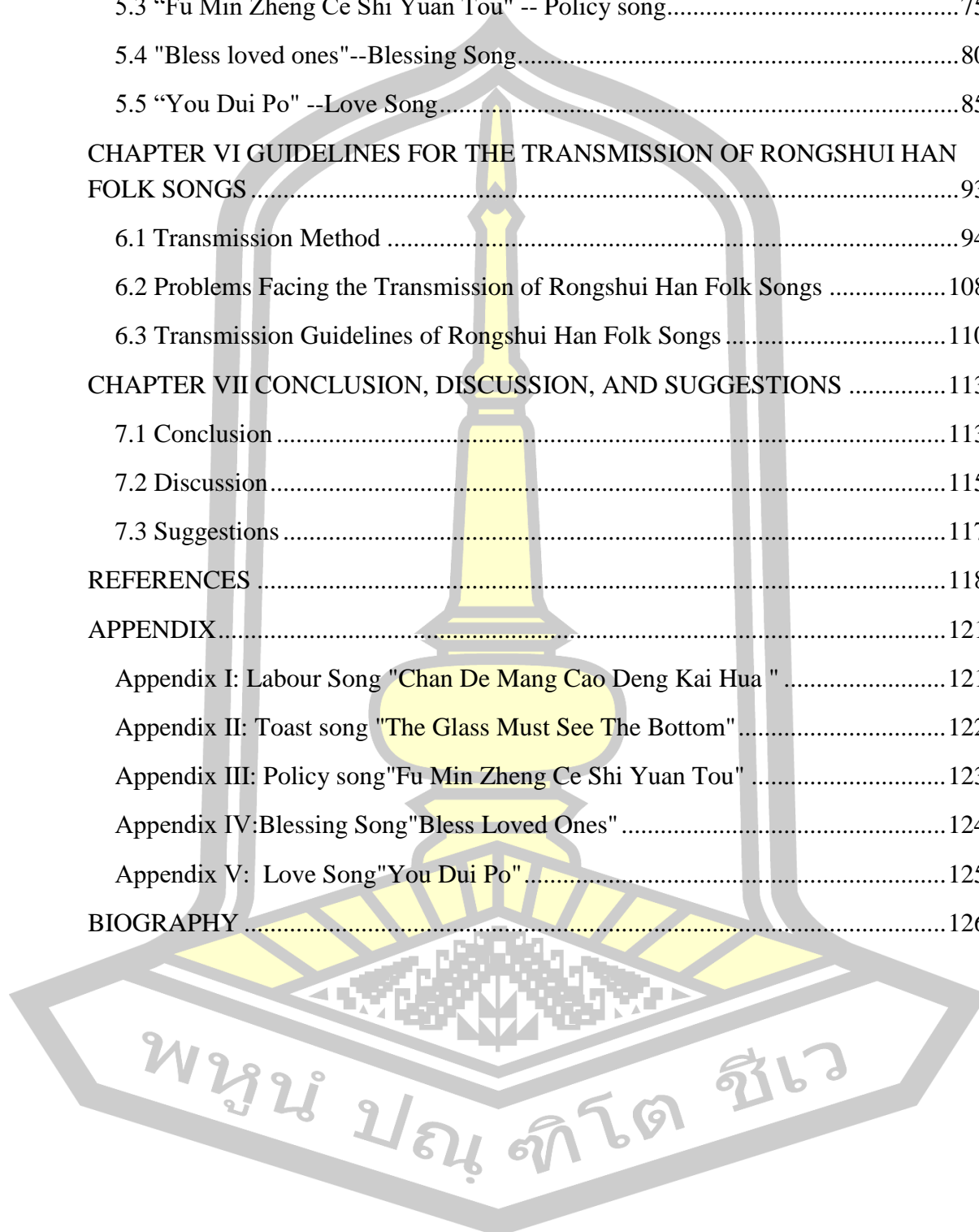
Wang Shun



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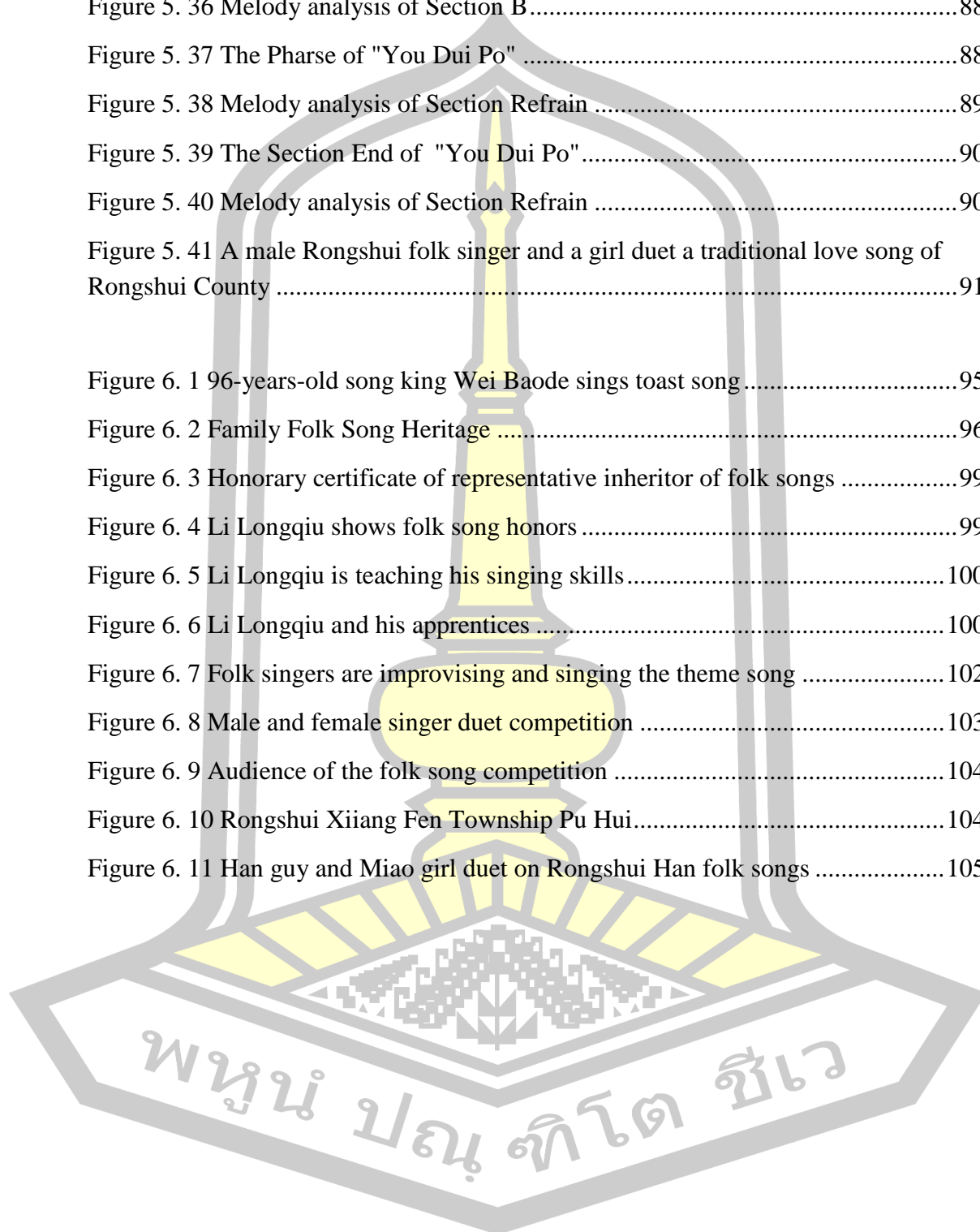
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# CHAPTER I

## INTRODUCTION

### 1.1 Statement of the Problem

As a branch of Liuzhou folk song, the first intangible cultural heritage of Guangxi, the transmission of Rongshui Han folk song has an important role in the folk song culture of Guangxi. The transmitter of Liuzhou folk songs is Mr. Li Longqiu from Rongshui County, who has played an important role in the transmission of Rongshui Han folk songs as the transmitter of Han folk songs. Rongshui Han folk songs are an indispensable musical content in the local society and culture.

Folk song singing activities are closely connected with people's lives, and local folk songs are important tools for people's entertainment and communication in both traditional and modern societies. Due to the complex ethnic relations in Rongshui Miao Autonomous County, folk songs in Rongshui have different musical characteristics in different regions and have different and important meanings among different ethnic groups. Rongshui Han folk songs are the most representative of local folk songs and an important aspect of Chinese musical diversity. (Tian Liantao, 2006)

The Rongshui Miao Autonomous County is a multi-ethnic area where Miao, Han, Zhuang, Yao, Dong and other ethnic groups live, and each ethnic group has its own folk song (Antiphonal singing) practice, which was born from the ritual music and dance of the Baiyue tribe in ancient times, and gradually developed into a collective young men and women's duet. This singing custom is a musical and cultural phenomenon shared by the Zhuang and Han ethnic groups in southwest China, and the singing custom still flourishes in Guangxi and the surrounding areas today, reflecting the unique local regional song pairing custom. (Liu Zhentao, 2012)

Since the Han Dynasty, due to the war in the north and the military garrison, a large number of Han people from the Central Plains and the surrounding areas began to move to Guangxi, which led to changes in the local language pattern, and due to the convenience of communication and the strong cultural characteristics of the Chinese dialect, the Chinese dialect gradually penetrated into the singing culture, and the Han folk songs also influenced the surrounding ethnic groups. The Chinese folk songs of

Rongshui and the folk songs of local minority groups have formed a relationship of mutual integration and mutual influence. In the local singing festivals and singing venues, Han folk songs, Miao folk songs and Zhuang folk songs are performed together, so the collision and intermingling of Miao, Zhuang and Han cultures is very distinct.

Rongshui Han folk songs are sung in Rongshui Miao Autonomous County, Liuzhou City, in the central region of Guangxi, and are an offshoot of Liuzhou Shangs, a very popular form of local folk song whose melodies are influenced by the region, ethnicity, and culture in which it is located. Before the 1980s, singers in Pohui used to sing Rongshui Han folk songs day and night, and when they sang, they usually chose one melody to improvise and sing.

Most of the villages in Rongshui County are composed of families based on blood relatives, and after hundreds of years of prosperity, this family will expand into a village. The melodies popular in the villages will sometimes be named after rivers and sometimes after villages. Due to the more conservative concept of people in traditional society, there is less communication between different ethnic groups, making a certain melody spread only in the local area. No matter when the Rongshui Han folk songs are sung, the singers usually just use the most commonly used melodies because they have developed a tacit understanding and affection with certain fixed melodies. The village elders generally reject the use of melodies from other villages, while the younger generation has opened up their horizons and intermarried more with foreigners, while their feelings for their hometown have been constant. (Zhao Yan, 2016)

In traditional society, young men and women choose their spouses according to songs, and the melody used in antiphonal singing folk songs of Rongshui is a symbol of their identity. Due to the custom of forbidden marriage by blood relatives, young men and women do not antiphonal singing folk songs in their own village, but have to run to the border of different villages. At this time, without asking their region, the other's village or town can be judged by the melody used. In today's society, with the popularity of transportation, media and other modern means, singers have broken through the geographical restrictions, and singers from different regions can be seen in singing competitions in different villages and towns folk and government actions. Singers are also not as inhibited by melody as older singers of the previous generation.



However, when they crossed over to their own villages and towns for antiphonal singing with village singers, local traditional tunes were still their first choice, and the singers used the tunes to show their identity and tell each other and the audience his regional identity. The inheritance of folk song melody has a strong stability and does not change in form depending on the region of circulation. Therefore, even if a Rongshui Han folk song is transmitted to another region, its style is less assimilated by the local music and shows its original melodic characteristics.

The lyrics of Rongshui Han folk songs are mostly in the metrical poetic style of seven quatrains; the melodies are mostly popular in each place, with a distinct regional style; and the singing style is mostly improvised antiphonal singing by male and female singing teams. The singing activities of Rongshui Han folk songs have promoted the cultural interaction among various ethnic groups and regions in central Guangxi, and are of great importance in the history of regional cultural development. It is of great significance in the history of regional cultural development. At the same time, the folk songs of the Rongshui Han people are closely related to the local folk life, and they are mostly sung at folk festivals and life rituals. Before the 1980s, folk songs antiphonal singing was an important link between male and female marriage, ethnic communication and community cohesion. With the change of society, the folk songs of the Rongshui Han nationality entered the network media and economic market, and participated in government celebrations and enterprise openings, and their singing activities and social functions have changed. (Tian Liantao, 2006)

To address the above issues, firstly, by selecting Han folk songs in Rongshui Miao Autonomous County as the object of this paper, the author takes Li Longqiu, vice president of Guangxi Folk Song Association and Liuzhou folk song transmitter of Rongshui Han singer, as the main informant to investigate, and the singing activities of singers Hu Huilan, Huang Yuexiang, Xie Qingliang and their village families and groups of singers as important clues, and presents the Rongshui Han folk songs in the form of field cases. The first step of the fieldwork is to find the first and foremost information on the survival and transmission of folk songs. Secondly, based on the first-hand information obtained from the fieldwork and the research results, the paper describes and explains the singing forms, improvisation, musical characteristics and singing customs of the Rongshui Han folk songs, analyzes the coincidence of

improvisation and the patterns of musical characteristics of the Rongshui Han folk songs, and thus concludes the uniqueness of the internal characteristics of the Rongshui Han folk songs as a representative of local music. Thirdly, this paper takes the mode of transmission, musical characteristics, and performance status of the Rongshui Han folk songs as a whole. The understanding, respect and identification of its regional cultural way of existence are analyzed. Ultimately, a comprehensive understanding of the singing customs and regional culture formed by the Guangxi Liuzhou folk songs represented by the Rongshui Han folk songs.

## 1.2 Research Objectives

- 1.2.1 To study the improvisation of Rongshui Han folk songs.
- 1.2.2 To analyze the musical characteristics of Rongshui Han folk songs.
- 1.2.3 To propose guidelines for the transmission of Rongshui Han folk songs.

## 1.3 Research Questions

- 1.3.1 What is the improvisation of Rongshui Han folk songs?
- 1.3.2 What is the musical characteristics of Rongshui Han folk songs?
- 1.3.3 What are propose guidelines for the transmission of Rongshui Han folk songs?

## 1.4 Importance of Research

- 1.4.1 We can know the improvisation of Rongshui Han folk songs.
- 1.4.2 We can know the musical characteristics of Rongshui Han folk songs.
- 1.4.3 We can know propose guidelines for the transmission of Rongshui Han folk songs.

## 1.5 Definition of Terms

**Rongshui Han Folk Songs** refers to a branch of Liuzhou folk song, Guangxi's intangible cultural heritage, which is a form of Han folk song spread in Rongshui Miao Autonomous County in the central mountains of Guangxi.

**Improvisation** refers to A singing form in which folk singers improvise lyrics based on time, location, events, and emotions, and sing with same melody.



**The Singing Characteristics** refers to the singing form and vocal skills of singing.

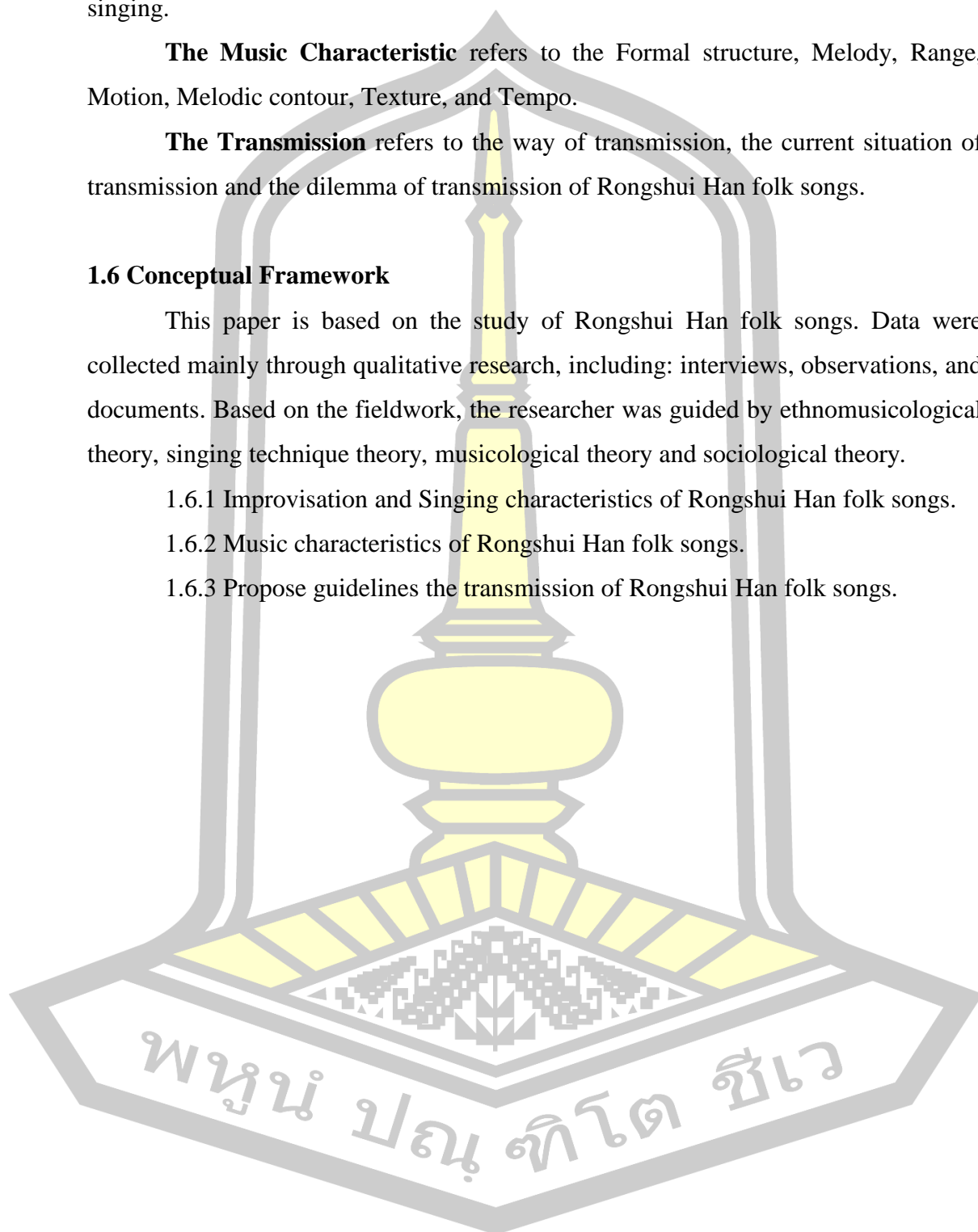
**The Music Characteristic** refers to the Formal structure, Melody, Range, Motion, Melodic contour, Texture, and Tempo.

**The Transmission** refers to the way of transmission, the current situation of transmission and the dilemma of transmission of Rongshui Han folk songs.

### 1.6 Conceptual Framework

This paper is based on the study of Rongshui Han folk songs. Data were collected mainly through qualitative research, including: interviews, observations, and documents. Based on the fieldwork, the researcher was guided by ethnomusicological theory, singing technique theory, musicological theory and sociological theory.

- 1.6.1 Improvisation and Singing characteristics of Rongshui Han folk songs.
- 1.6.2 Music characteristics of Rongshui Han folk songs.
- 1.6.3 Propose guidelines the transmission of Rongshui Han folk songs.



**The Transmission Process of Rongshui Han folk  
Songs in Guangxi, China**

**Research Objectives**

1. To study the improvisation of Rongshui Han folk songs.
2. To analyse the music characteristics of Rongshui Han folk songs.
3. To propose guidelines the transmission of Rongshui Han folk songs.

**Literature Review**

Book  
Thesis  
Web-page  
Journal

**Fieldwork**

Observation → Figures  
Interview → Opinions  
Recording → Media

**Related thoery used**

Musicology  
Ethnomusicology

**Research Result**

1. We can know the improvisation of Rongshui Han folk songs.
2. We can know the musical characteristics of Rongshui Han folk songs.
3. We can know propose guidelines for the transmission of Rongshui Han folk songs.

## CHAPTER II

### LITERATURE REVIEWS

In this study, the author reviewed relevant documents to obtain the most comprehensive information available for use in this study. The author reviewed the following topics.

#### 2.1 The Related Theory Used

- 2.1.1 Musicology
- 2.1.2 Ethnomusicology

#### 2.2 The Related Resources

- 2.2.1 The General Knowledge of Research Scope
- 2.2.2 The General Knowledge of Folk Songs in Guangxi, China
- 2.2.3 The General Knowledge of Rongshui Han Folk Songs in Guangxi,

China

#### 2.3 The Related Research

- 2.3.1 Classic Literatures Related to the Rongshui Folk Songs
- 2.3.2 Classic Literatures Related to the Rongshui Han Folk Songs

พหุ ประถมศึกษา ชีว

## 2.1 The Related Methodology

In this study, the following four theories will serve as guides: Musicology, Ethnomusicology, Fieldwork, and Music Analysis.

### 2.1.1 Musicology

Guido Adler (1885) proposed that the various disciplines of musicology be divided into two main divisions: the first division is historical musicology, which includes the general history of music and the history of various professions; the second division is systematic musicology, which includes the laws that can be applied to different fields of music, such as the study of harmony, rhythm, tuning, music aesthetics and music psychology, music pedagogy and pedagogy, the study of music ethnography and His taxonomy became the basis for the later Deutscheses. His taxonomy became the basic basis for the classification of musicology in the German-Austrian system.(Yu Hui, 2009)

Hugo Riemann (1898) proposed that musicology be divided into five divisions: acoustic physics, acoustic psychology, music aesthetics, music theory, and the study of music history (comparative musicology.) The Riemann system was characterized by an emphasis on music history and music theory, arguing that music aesthetics was a discursive discipline in theory, while music theory was actually close to applied music aesthetics. The definition and tasks of the discipline were made more explicit, and the name has since been established as a general term for the academic study of music.(Yu Hui, 2009)

Pierre Boulez (1971) proposed defining musical analysis as the careful study of the score itself. Since musical analysis is a rationalized and systematic means of understanding music, it necessarily takes the score, the most rationalized form of existence in music, as a stable cornerstone. However, as a living art, music cannot be rationalized in its many aspects and information, at least not in the sense that the score is a clear representation of the music. Therefore, music analysis must always be wary of the tendency for the score to reign supreme, and must strive to consider those musical dimensions that the score cannot embody in the analysis process.(Yu Hui, 2009)

Lu Huabai (1960) proposed that the content and thoughts and feelings of non-title music could not necessarily be illustrated by verbal words.(Wang Yuhe, 2002)

Ye Chunzhi (1966) proposed that systems theory, information theory, and cybernetics are a more macroscopic approach that can help us broaden our horizons and open our minds.(Wang Yuhe, 2002)

### **2.1.2 Ethnomusicology**

Merriam Parkhurst Alan (1967) proposes that ethnomusicology is the study of music in culture, illustrating the unique nature of the discipline from the standpoint of the study and the object. He further explains this from the perspective of cultural anthropology: ethnomusicology consists of the musicological and ethnographic aspects, while music is the result of human behavioral processes shaped by the human values, attitudes and beliefs that constitute its culture. Musical sounds are nothing but something that people create for themselves. The study of one aspect inevitably facilitates the study of the other, as human behavior produces musical sounds, but the process of its creation is a causal continuum, that is, the behavior itself is formed to produce musical sounds. The ultimate goal of ethnomusicology is not only to understand the structure of music, but also to understand the reasons for that structure, that is, to understand why the music is this way rather than that, in terms of the connections between its cultural elements.(Merriam Parkhurst Alan, 2010)

Jaap Kunst (1959) proposed that ethnomusicological studies should target traditional music, including tribal and folk music, as well as various non-Western art music.(Yu Hui, 2009)

Mantle Hood (1969) proposed that a study of all human music should also add religious music, immigrant music, hybrid music, and the popular and Western art music excluded by Jaap Kunst, and that traditional and religious music includes both types of Western music.(Yu Hui, 2009)

Bruno Nettl (1958) proposed that the insider's view should be primary and the outsider's view essentially comparative, universalist, and therefore secondary, and that "it is inconceivable that others study our culture and call our own role complementary and secondary." Yet he doubts that there are any real "insiders" and advocates a "willingness to be an outsider".(Bruno Nettl, 2017)

Yang Minkang (2016) proposes to practice and develop the elements of sustainable development, field return and field archive preservation advocated by Western applied ethnomusicology to dissect the folk music of China's ethnic minorities.

His research has been called exemplary. His theories provide an important reference point for the evolution and development of applied ethnomusicology in the West. (Zheng kaiyan, 2012)

### **Summary**

This dissertation will apply the four theories mentioned above to examine the object of study from the perspectives of musicology, ethnomusicology. The natural, social and cultural environments of the Rongshui region will be investigated in depth, and the singing behavior and singing patterns of the Han Chinese will be explored. From the more complex ethnic relations in the Rongshui area, we explore the cultural connotations and meanings of Rongshui Han folk songs embodied in different ethnic groups.

## **2.2 The Related Resources**

### **2.2.1 The General Knowledge of Research Scope**

#### **2.2.1.1 Introduction to Guangxi Zhuang Autonomous Region, China**

Guangxi, known as Guangxi Zhuang Autonomous Region, is located in the south of China, bordering Guangdong to the east, Beibu Gulf to the south, Hainan Province across the sea, Yunnan to the west, Hunan to the northeast, Guizhou to the northwest, and the Socialist Republic of Vietnam to the southwest. The administrative area of Guangxi is 237,600 square kilometers, and it governs about 40,000 square kilometers of the waters of Beibu Gulf, with a total length of 1628.6 kilometers of mainland coastline. In 2022, the resident population of the Guangxi Zhuang Autonomous Region reaches 50.47 million.

There are 14 prefecture-level cities in Guangxi: Nanning, Chongzuo, Liuzhou, Laibin, Guilin, Wuzhou, Hezhou, Yulin, Guigang, Baise, Qinzhou, Hechi, Beihai and Fangchenggang. Guangxi is a minority autonomous region with the Zhuang nationality as the main body, and also the province (region) with the largest minority population in China. There are 12 ethnic groups in the territory, including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui and Gelao. (Luo Haoran, 2022)



Figure 2. 1 Map of Guangxi, China.

Retrieved from:

[https://14216903.s50i.faicdusr.com/2/101/ADIABACGAAG4rWjpQYomP3\\_ngQw8gU46AQ.jpg](https://14216903.s50i.faicdusr.com/2/101/ADIABACGAAG4rWjpQYomP3_ngQw8gU46AQ.jpg)

#### 2.2.1.2 Rongshui Miao Autonomous County

Rongshui Miao Autonomous County is located in the north of Guangxi Zhuang Autonomous Region, 108 kilometers away from Liuzhou City. It is the first Miao Autonomous County established in China and the only Miao Autonomous County in Guangxi. It is located in the north of Guangxi, with a total area of 4663 square kilometers. The ethnic festivals in Rongshui Miao Autonomous County are colorful. There are nearly 100 ethnic festivals and gatherings of all sizes in the county, and there are more than 10 larger ones. It is known as the "Hometown of Hundred Festivals". Rongshui folk songs are the oral literature of the people of Rongshui County, recording the historical development and social conditions of the people of all ethnic groups. They have been passed down and developed in various folk activities through oral teaching for many years. (Yin Guang, 2022)





Figure 2. 2 Map of Rongshui, China.

Retrieved from:

<https://14216903.s50i.faicdusr.com/2/101/ADIIBACGAAg4rWjpQY08vT1yAIw5Qg4-Qo.jpg>

### 2.2.2 Ethnic Population and Relationship

Rongshui County is also the county with the highest proportion of minority population in Guangxi, with 73.88% of the county's minority population and only 26.22% of the Han population. Historically, the county was dominated by ethnic minorities, but later a large number of Han people moved to this area, which makes the Rongshui County area distinctly reflect the collision, iteration and intermingling of ethnic minority culture and Han culture.

#### 2.2.2.1 Ethnic Population

At the end of 2021, the total population of Rongshui County was 524,200. It is a multi-ethnic autonomous county, including more than 10 ethnic groups such as Miao, Han, Zhuang, Yao, Dong and Shui. Minorities account for 73.88% of the total population. Among them, 197,800 Miao, accounting for 41% of the county's total population, 13.2 Han, accounting for 27.22%; 67,000 Zhuang, accounting for 13.26%; 57,200 Dong, 11.60%; 30,500 Yao, accounting for 6.19%; 0.41 million Shui, accounting for 0.79%; 0.23 million Mulao, accounting for 0.47%; 0.082 million Tujia 0.082 million people, accounting for 0.15%; the rest of the ethnic groups 241 people,



accounting for 0.05%. For the sake of obviousness, see the following chart (Table 2.1 ) for the population ratio of each ethnic group.

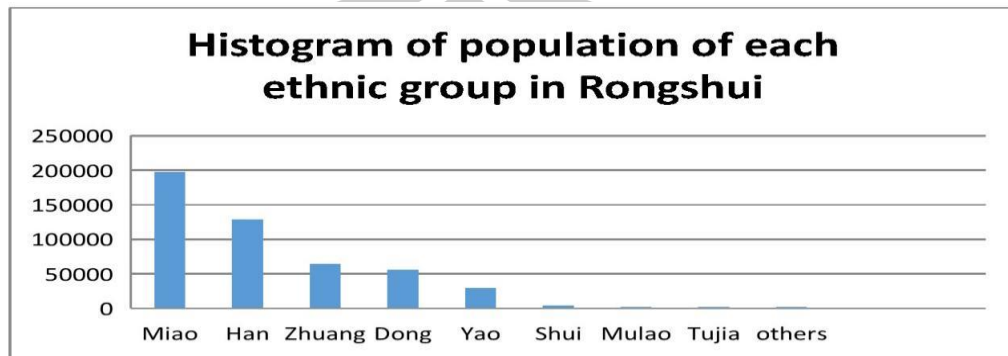


Figure 2. 3 Rongshui ethnic population

Source: Wang Shun (2022)

#### 2.2.2.2 Ethnic Relations

Most of the people of Rongshui County are intermingled, and the boundaries between ethnic areas are often not distinct, and intermarriage between ethnic groups happens from time to time. Most of the ethnic groups in its territory are hereditary, and most of them are descendants of the ancient Baiyue. At the same time, a large number of foreign ethnic groups moved in due to wars and military garrisons. After the Song Dynasty, Han Chinese culture gradually penetrated into the area and collided and mingled with the culture of the original ethnic groups in the area, forming the present multifaceted ethnic cultural pattern. (Liu Zhenrong, 2005)

Before the 1950s, due to the policy of ethnic oppression and discrimination by the ruling class in Rongshui County, the living standard of the ethnic minorities, especially the Miao, Yao, Dong and other ethnic groups living in the mountainous areas, was extremely low and there was no social status to speak of. Conflicts between ethnic groups occur from time to time, and the weaker ethnic groups are ostracized and have poorer living conditions. Since most of the Han and Zhuang live in flat areas with fertile land and convenient transportation, the agricultural productivity of the two ethnic groups is more advanced. In the 1970s, the government relocated 11 Miao and Zhuang residents from the mountainous townships of Antai, Si Rong and San Fang to settle in the Han village of Yu Qi Tun in Rongshui County." At the same time, cadres and

teachers were sent to each other between ethnic groups, and inter-ethnic marriages became more frequent, which led to a greater easing of ethnic relations. Today, each ethnic group in Rongshui County has its own colorful folk celebrations, and people of all ethnic groups sing and laugh at the festivals, enhancing mutual communication and exchange. In modern society, all ethnic groups in and outside of Rongshui County have enhanced the dialogue between ethnic groups and regions through folk festivals, and the platform of a series of singing activities has become an important link for ethnic integration and regional communication. (Du Zhengrong, 2004)

#### 2.2.2.3 Living Habits

Most of the ethnic groups in Rongshui County live deep in the remote mountains, and live in clusters by the mountains, with fields surrounding their residence. After the 1950s, monogamy was practiced by all ethnic groups, and men were usually in charge of the household. Most of the religious beliefs of the ethnic groups follow the nature worship, belief in multiple gods, ancestor worship, and belief in ghosts and gods. While each ethnic group has its own language and script, most of them understand the local Chinese dialect and inherit the Chinese characters, and most of them communicate with each other in the local official language. (Wang Guangbo, 2017)

The ethnic festivals in the Rongshui area are colorful, and the series of Miao Pohui groups during the first month of the lunar calendar are the most grand folk festivals in the area, including major Pohui in Danian Township, Baijiao Cloth Pohui in Pole-dong Township, Pohui in Antai Township, Gulong Pohui, and Anfeng Mangxia Festival. At that time, people of all ethnic groups come in their national costumes to negotiate trade and show their culture, and it is also the best time for young men and women of all ethnic groups to sing and talk about their love. In addition, each ethnic group has its own unique customs and festivals: the Miao's grandest festival - the Miao New Year, during which villagers walk around the streets and hold "Tiao Lusheng" activities; the Zhuang have "Chang Longtting "The Zhuang have a singing festival to sing praises of the Zhuang ancestors and real life; the Dong have their own Dong New Year and the "Huapao Jie", the Yao have the "Panwang Jie", the Shui have the "Mao" Festival and the "Wu The Dong have their own Dong New Year and the "Flower Festival", the Yao have the Pan Wang Festival, the Shui have the "Mao Jie"and the

"Wu" Ancestral Festival. During the festivals, the ethnic groups go to each other's villages and the singing of official folk songs becomes an important part of the folk celebrations. (Wu Ning, 2000)

### **2.2.3 Rongshui Han folk songs**

Rongshui Han folk song belongs to one of the intangible cultural heritage of Guangxi Liuzhou folk songs. It is named after its location in Rongshui Miao Autonomous County. Rongshui County is one of the counties with the highest proportion of minority population in Guangxi and has a rich and colorful folk song culture.

#### **2.2.3.1 Guangxi Folk Songs**

Guangxi is a region where people who love songs and are good at singing gather, and is known as the "ocean of folk songs" and the hometown of Liu Sanjie, the "song fairy". Here, people show the values of respecting wisdom, valuing emotions, aspiring for freedom, and despising money, character and power. These qualities are often clearly reflected in the folk songs. Among the folk songs of all ethnic groups in Guangxi, the main ones are folk songs, in addition, labor trumpets, water songs, fishing songs, ballads, children's songs, wine songs and custom songs are also very rich. Meanwhile, there are many minority groups in Guangxi, and all of them have their own rich and unique folk songs and their own traditional singing festivals, such as the "March 3" of Zhuang, "Zuo niang" of the Yao, "Huiqi" of the Dong, "Ganpo" and "Zuo mei" of the Miao, "Zoupo" of the Mulao, "Ha Jie" of the Jing, etc. "etc. It is the convergence of these colorful music that makes Guangxi's reputation of "Sea of Songs" widely spread all over the world. (Wang Xueqing, 1998)

The *Integration of Local Songs in China* comprehensively records the sung words of Guangxi folk songs and classifies the songs according to the ethnic attributes. Among the Han songs and ballads, they are divided into eight categories according to the subject matter content and social functions of the folk song lyrics: introduction songs, labor songs, current affairs songs, ritual songs, love songs, life songs, history, legends, story songs and children's songs. The artistic techniques of the lyrics are also briefly explained, and background information on the singers, collectors, geographical culture, living customs, and singing forms of each folk song is briefly explained.

### 2.2.3.2 Liuzhou Folk Songs

Liuzhou folk song refers to the folk song in Guizhou-Liu dialect which is mainly transmitted in Liuzhou, Yizhou, Laibin and Guilin, and is known as "Guanhua folk song" in academic circles in Guangxi. It is mainly passed down by the way of "oral transmission". In the past, since most of the singers were illiterate and uneducated, the songs were passed down from generation to generation by the master with his apprentice. (Guo Xing, 2015)

As a folk culture with a history of nearly one thousand years in central Guangxi, Liuzhou folk songs have a wide and deep life background and contain the unique spiritual character and aesthetic style of the people in central Guangxi, with rich historical, cultural, spiritual, educational, aesthetic, economic and other diversified values. The transmission and development of Liuzhou folk songs are of far-reaching significance to the construction and development of ethnic culture in Guangxi. (Guo Xing, 2015)

### 2.2.3.3 Rongshui Folk Songs

Rongshui Han folk songs are usually improvised on a fixed melody. The lyrics are sung in four sentences, using a variety of rhetorical techniques and interspersed with liner notes. Although the basic structure of the four sentences of folk songs has its own rules and regulations, to a certain extent it restricts the singer's free play of inspiration. However, it is this standardization of seven words and four sentences that allows the singers to improvise and sing under a standardized system, which maximizes the possibility of communication between the two sides and enhances the efficiency of communication. The lyrics of the Rongshui Han folk songs are irreplaceable by other language systems because of their expressive richness, linguistic beauty and rhythmic regularity. (Liu Zhentao, 2012)

The folk songs of the Han nationality in Rongshui are generally sung in the traditional festivals, such as: Gexu, Pohui, life rituals, such as: wedding banquet, banquet, birthday celebration, and daily life occasions of the local ethnic groups, but not when the village or the surrounding villages hold funerals or have sorrow in their hearts. Therefore, the local folk songs in Rongshui are usually sung on social or festive occasions. At the same time, in the concept of Rongshui people, folk songs are an important medium for interpersonal communication and emotional exchange, which

can completely replace language. In the marriage custom of choosing a spouse according to songs in the traditional society of Rongshui, folk song singing can also express emotions that cannot be expressed by words, and young men and women use folk songs to tell each other their feelings and taste love. (Liu Zhentao, 2009)

The local government organizes several large singing events every year to perpetuate local cultural customs and attracts the participation of local singers and singers from the whole Guangxi region. The local government of Rongshui County has actively cooperated with Guangxi government and established the Rongshui Miao Autonomous County Folk Song Association with the support of Guangxi Mountain Song Association, and often organizes and undertakes various singing activities in the city and county. In addition, the folk songs of Rongshui have adapted to the changes of the society and started to enter the market economy. In addition to participating in traditional folk festivals and government events, local singers are often invited to participate in corporate celebrations such as store and company openings. (Wang Ningqiang, 2009)

The Rongshui Miao is a branch of the Miao ethnic group, mainly living in the Rongshui Miao Autonomous County of Guangxi, which is located in the northern part of Guangxi and the eastward extension of the Miaoling Mountains on the Yunnan-Guizhou Plateau. Most of the Rongshui Miao folk songs are composed with the theme of daily life, and they are classified by their contents: narrative songs, love songs, ritual songs and labor songs. The Miao ballads have very high literary and historical values, and it is possible to learn from them the origin and migration of the Miao, the formation and evolution of social composition as well as customs and traditions. (Wei Shuyuan, 2019)

Rongshui Zhuang folk songs combine entertainment, fun, knowledge and art skillfully to guide people to aspire for a better life. The "praise song" praises mountains, water, villages, things and people with songs; the "welcome song" is to welcome the guests with songs, so that the hosts can be humble and self-reproachful; the "riddle song" has a rather elegant aesthetic appreciation value. The "riddle song" has a rather elegant aesthetic appreciation value, which is a combination of fun, knowledge and entertainment, and is more knowledgeable and talented than the song; "persuasive song" teaches people the moral code of conduct in the world, and exhorts

the world to respect the old and love the young, and respect discipline and law; "ancient song" is used to sing praises of national historical events, historical The "ancient songs" are used to praise the historical events and figures of the nation, etc. In a word, the themes and contents of Zhuang folk songs are determined by the times, society, history, environment, and the relationship between people, morality, struggle, and livelihood. Their subjects are broad and rich in content, including love and marriage, ethics and morality, farming, etc. (Zhou Jia, 1999)

### Summary

Rongshui Han folk songs are mainly distributed in the Rongshui area in northern Guangxi, and they are prevalent among the local Han Chinese and various ethnic minorities. The singing custom of Rongshui Han folk songs is an important link between different ethnic groups and regions, and has an important position in the history of cultural development of Liuzhou, Guangxi. As an important branch of the intangible cultural heritage of Guangxi, Rongshui Han folk songs should be protected and better transmitted.

## 2.3 The Related Research

In this section, the classic research results related to Rongshui Han folk songs will be reviewed. After that, the researchers will analyze and compare these results, identify some weaknesses or aspects that need further research, and try to strengthen the relevant aspects of this paper with new contents or new methods.

### 2.3.1 Classic documents related to Rongshui Han folk songs

In this section, the researcher will review the classic literature from three periods.



Figure 2. 4 The time structure of literature review

Source: Wang Shun (2022)



### 2.3.1.1 Classic literature from 1960 to 1979

Luo Xiuli (1963) comprehensively recorded the sung lyrics of Guangxi folk songs in the folk song collection of "Local Songs of China", including some folk songs of Rongshui County. The songs are also classified according to ethnic attributes, and in the Chinese songs and ballads are divided into eight categories according to the subject matter content and social functions of folk song lyrics: introduction songs, labor songs, current affairs songs, ritual songs, love songs, life songs, history songs, legend songs, story songs and children's songs. In addition, the artistic techniques of the lyrics are briefly explained, and background information on the singers, collectors, geographical culture, living customs, and singing forms of each folk song is briefly explained.

Zhang Zhiguo (1968) mentions in "Guangxi Folk Song Customs" that Han folk songs popular in Liuzhou and the surrounding areas of Hechi and Rongshui, as a folk culture with a history of nearly a thousand years in central Guangxi, have a wide and profound life background and contain the unique spiritual character and aesthetic style of the people in central Guangxi, with rich historical, cultural, spiritual, educational, aesthetic, economic and other diversified values. This book introduces the development of Han folk songs in Liuzhou and has profound significance for the construction and development of Liuzhou's ethnic culture.

Liang Hui (1977) mentioned the Han folk songs of Rongshui in his academic paper "Folk Song Culture of Guangxi". "Influenced by the Han culture, the ethnic minorities in the Rongshui area also like to sing folk songs with local tunes in Chinese. They are usually sung at the traditional festivals of different ethnic groups in the area such as song pueblo and poi meeting. In addition, they are also sung during wedding banquets, banquets, birthday celebrations, etc. with daily life and social occasions. This singing form is deeply loved by the local people and has become an indispensable part of national culture." The paper analyzes the influence of the Han folk songs of Rongshui on other ethnic minorities from the perspective of folk song culture transmission, which has attracted the attention of the music industry in Guangxi.

### 2.3.1.2 Classic literature from 1980 to 1999

Li Rui (1984) first mentions improvisation in his book "Musical Dialect Division of Han Folk Songs". "Han folk songs in Liuzhou, Guangxi are mostly sung by

improvisation. The melodies are mostly popular folk songs of each locality with ethnicity and regional style; the singing style is mostly improvised duets of male and female singers." The book makes an analysis of the cultural interaction and importance of Han folk songs to the various ethnic groups and regions in the Liuzhou area.

Jiang Li (1990) in her paper "Aesthetic Value of Liuzhou Folk Songs", proposes that "Rongshui Han folk songs combine entertainment, fun, knowledge and art skillfully, leading people to aspire for the pursuit of a better life." The paper analyzes the aesthetic and social values of the folk songs of the Rongshui Han people.

Wei Yuting (1996) mentioned in her master's thesis "A Study on the Investigation of Folk Songs in Liuzhou" that the Han folk songs in the Rongshui area of Liuzhou have simple tunes without many high notes, but are very melodious. It can reflect the local people's qualities of being able to bear hardships and being kind. For example, during the song contest, a large blessing is always used as the introduction, so that the other party has enough time to improvise and not only win each other for the purpose. Even for such a warm scene as a toast or a wine race, the Rongshui Han Chinese toast song always uses a very gentle and large introduction to prepare the guests mentally for drinking, so that the friends can drink the wine in a harmonious and friendly atmosphere. The paper analyzes the importance of Rongshui Han folk songs to the life of local people.

#### 2.3.1.3 Classic literature from 2000 to 2022

Qin Xian (2005) in his master's thesis "On the Artistic Characteristics and Singing Features of Pingshan Folk Songs in Luzhai, Guangxi" researched the melodic features of Pingshan folk songs and the characteristics of real voice singing and pronunciation with dialect. Since Pingshan County is adjacent to Rongshui County and has similar cultural customs, it has some reference value for the study of Han folk songs in Rongshui.

Zhao Guiliang (2009) in "Cultural Identity of Guangxi Folk Songs" mentions that the situation of the Hanization of the aquatic folk songs in Rongshui County is very serious. The current situation of the transmission of the aquatic folk songs in Rongshui is not optimistic. Some of the aquatic people in Rongshui sing the melodies of local Han folk songs in the aquatic language, and some of the melodies are replaced by Han folk songs. In fact, it is the active acceptance of the main body of the



strong folk song culture, Han folk song culture, by the people of the Rongshui Water Tribe in terms of musical aesthetic identity.

Zhou Jing (2013) in her paper "Appreciation and Analysis of Han Folk Songs in Liuzhou" proposes that in terms of the singing characteristics of Han folk songs in the Liuzhou region of Guangxi, it is how the singer uses singing techniques such as true falsetto, nasal voice, vocal position adjustment, and glissando to decorate and enrich the voice and highlight the contrast and tension of the music. The paper makes an analysis and reflection on the vocal methods of Han folk songs in Liuzhou, including the Rongshui area.

Yang Shanshan (2018) explored the ways to protect and develop the intangible cultural heritage of ethnic minorities in Guangxi in her paper "Reflections on the Development of Tourism Economy of Rongshui Miao Pohui."

### **2.3.2 Classic documents related to the transmission of Han folk songs in Rongshui**

Zhang Yibing (1995), in his book "An Oral History Model for the Study of Folk Singers in Liuzhou", he summarizes the perspectives and relevant research methods for studying folk singers in a theoretical sense based on his experience in studying folk songs and folk singers.

Yao Qihua (1999) discusses the survival of Han Chinese folk songs and folk singers in Guangxi in the midst of social changes in modern China in his book *Guangxi Han Chinese Folk Songs in Social Changes*.

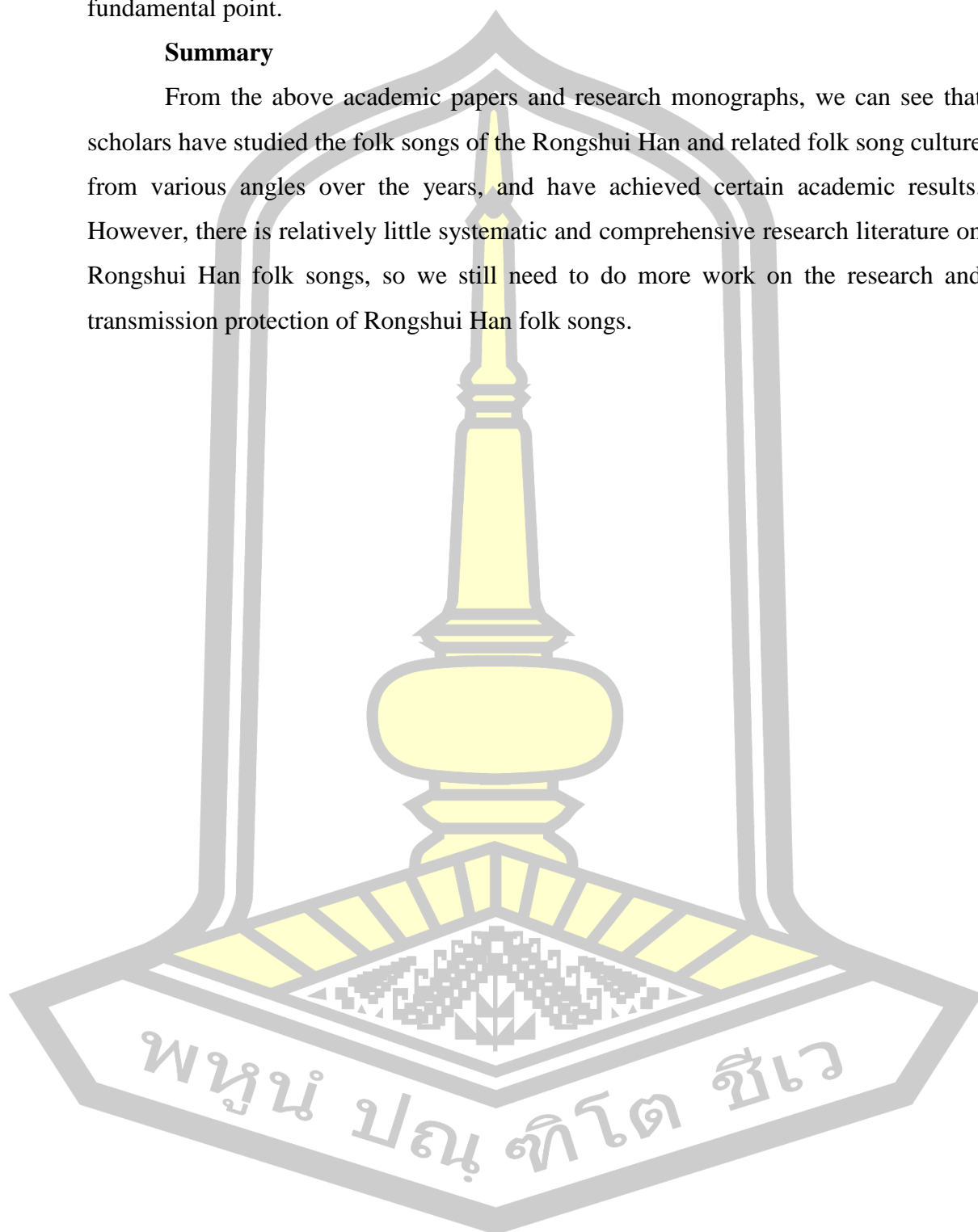
Shaogang Zhang (2009), in his paper "Television Transmission of Intangible Cultural Heritage in Guangxi", systematically introduces the development of intangible cultural heritage represented by Liuzhou folk songs in Guangxi through the medium of television. In the paper, the author analyzed the advantages of television transmission compared with several other transmission methods. At the same time, he analyzes the obstacles to the transmission of intangible cultural heritage represented by Liuzhou folk songs in today's society.

Qiao Jianzhong (2015), in his paper "Suggestions for the Protection of Folk Music in Liuzhou", suggests that folk singers are the most powerful force in promoting the spread of folk songs in the Liuzhou region, and they mostly grow up in various counties and villages in Liuzhou, and what they sing are the original folk songs, so

protecting folk singers is to protect the heritage of folk songs from the most fundamental point.

### **Summary**

From the above academic papers and research monographs, we can see that scholars have studied the folk songs of the Rongshui Han and related folk song culture from various angles over the years, and have achieved certain academic results. However, there is relatively little systematic and comprehensive research literature on Rongshui Han folk songs, so we still need to do more work on the research and transmission protection of Rongshui Han folk songs.



## CHAPTER III

### RESEARCH METHODOLOGY

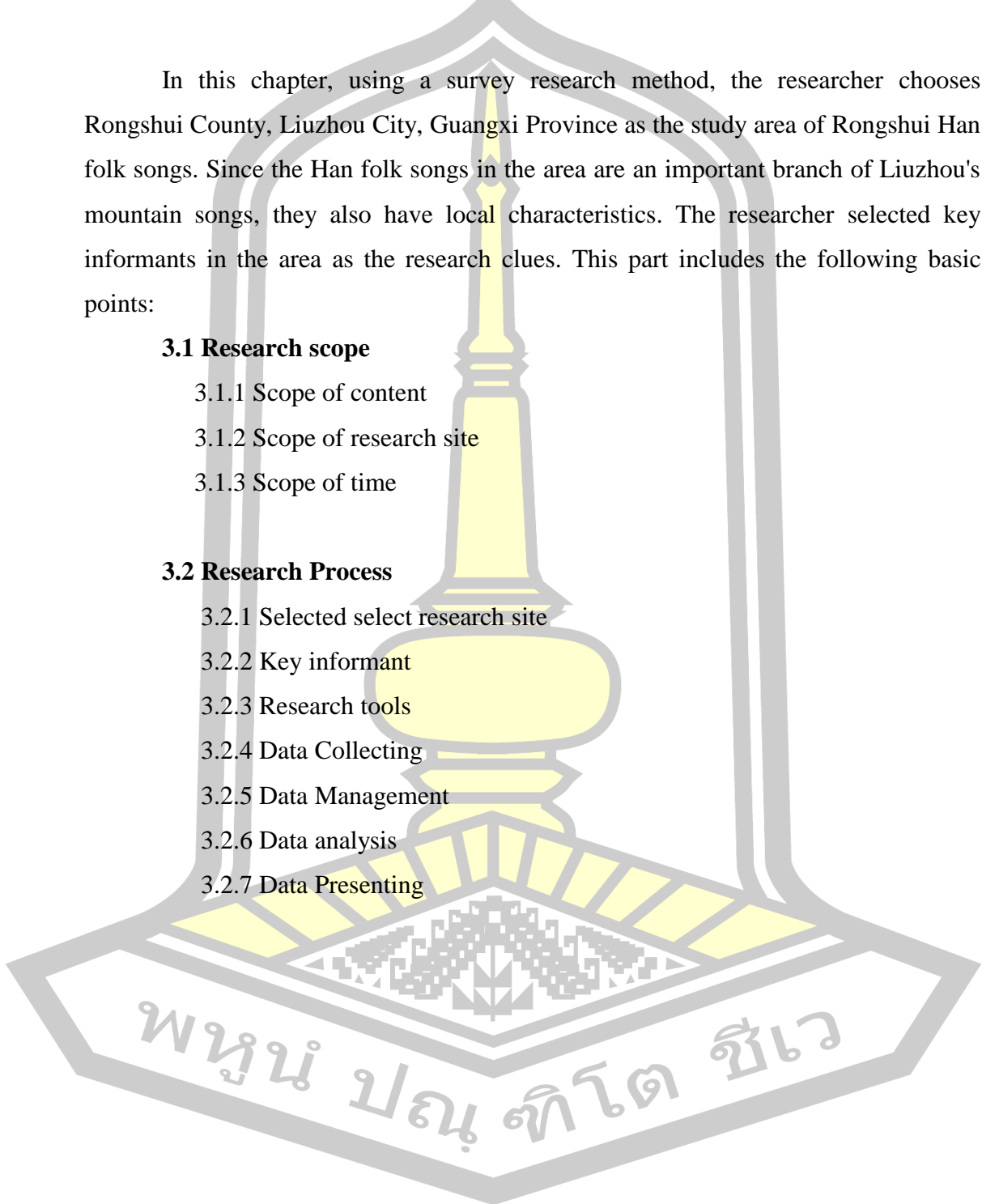
In this chapter, using a survey research method, the researcher chooses Rongshui County, Liuzhou City, Guangxi Province as the study area of Rongshui Han folk songs. Since the Han folk songs in the area are an important branch of Liuzhou's mountain songs, they also have local characteristics. The researcher selected key informants in the area as the research clues. This part includes the following basic points:

#### **3.1 Research scope**

- 3.1.1 Scope of content
- 3.1.2 Scope of research site
- 3.1.3 Scope of time

#### **3.2 Research Process**

- 3.2.1 Selected select research site
- 3.2.2 Key informant
- 3.2.3 Research tools
- 3.2.4 Data Collecting
- 3.2.5 Data Management
- 3.2.6 Data analysis
- 3.2.7 Data Presenting



### **3.1 Research Scope**

#### **3.1.1 Scope of content**

An investigation and analysis of the improvisation, singing characteristics, musical characteristics, and transmission status of Han folk songs in Rongshui, Guangxi.

#### **3.1.2 Scope of research site**

The author chose to study the folk songs of the Han people in Rongshui because Rongshui County is located in the northern mountains of Liuzhou City in central Guangxi, with dense mountains and forests, inconvenient transportation, and relatively closed culture, and not enough attention is paid to ethnic culture research and cultural export. Festivals are an important carrier of the folk songs of Rongshui, and Rongshui County is called "the hometown of a hundred festivals" and has a variety of ethnic festivals. The folk songs of Rongshui County are the oral literature of the people of Rongshui County, recording the historical development and social conditions of the people of all ethnic groups. As a mainstream culture, the folk songs of the Rongshui Han people have influenced the development of folk songs of neighboring ethnic groups. However, all along, the transmission of the folk songs of the Rongshui Han people remained in the oral teaching spread and development in various folk activities. It was not until 2000, when the government began to realize the importance of the folk songs of the Han people in Rongshui, that we began to protect folk music vigorously.

#### **3.1.3 Scope of time**

July 2019 - July 2023

### **3.2 Research Process**

#### **3.2.1 Selected select research site**

In September 2019, March 2022, August 2022 and December 2022, I went to Rongshui Miao Autonomous County, Liuzhou City, Guangxi Province, four times to make field visits to Rongshui Han folk songs.

From March 2022 to December 2022, I conducted many field surveys in Liuzhou City, Rongshui County and Rongan County of Guangxi. Interviewed with the main informant: Mr Liu Zhentao, Mr He Jianwu, Mr Li Longqiu, Ms. Hu Huilan, Mr. Xie Qingliang.

### 3.2.2 Key Informants

In this study, key informants will be divided into two categories: Scholar informants and informal informants.

#### 3.2.2.1 Scholar Informants

The two scholarly informants in this study were Mr. Liu Zhentao and Mr. He Jianwu .

##### 1) The Criteria for Selected

Over 30 years of research experience in Guangxi Rongshui folk songs, over 15 papers or works, aged 50 or above, familiar with the musical characteristics and transmission status of Rongshui Han folk songs.

##### 2) Mr. Liu Zhentao , Folk Song Scholar

Mr. Liu Zhentao (May 1954-present) is a scholar of Guangxi Rongshui folk songs, he has many years of research experience in Rongshui folk songs and Rongshui Han folk songs.



Figure 3. 1 Mr. Liu Zhentao

Source: Wang Shun (2023)

##### 3) Mr. He Jianwu , Folk Song Scholar

Mr. He Jianwu (May 1962-present) is a research scholar of folk songs in Liuzhou.Han nationality in Rongshui County, Guangxi.



Figure 3. 2 Mr. He Jianwu  
Source: Wang Shun (2022)

### 3.2.2.2 Informal Informants

The informal informants in this study were Mr. Li Longqiu and Ms. Hu Huilan .

#### 1) The Criteria for Selected

Over 20 years of experience in singing Rongshui Han folk songs in Guangxi, winning the Folk Song Performance Award. Over 38 years old, familiar with the singing customs of Rongshui Han folk songs, and understand the transmission methods of Rongshui Han folk songs.

#### 2) Mr. Li Longqiu , Guangxi Liuzhou folk songs transmitter

(March 1951-present) is a transmitter of Liuzhou folk songs and the "King of Song" of Rongshui Han folk songs. He is an inheritor of intangible cultural heritage folk songs at the Guangxi Autonomous Region level who enjoys Chinese national subsidies.

พหุบัณฑิต ชีเว



Figure 3. 3 Mr. Li Longqiu

Source: Wang Shun (2015)

### 3) Ms. Hu Huilan , Rongshui Han Folk Songs Singer

Ms. Hu Huilan (November 1970-present) is a Rongshui Han female singer and farmer. At the age of 15, she tried to learn how to compose and sing folk songs by herself, and in 2010, she joined a teacher to learn art. In 2013, she was awarded the title of Guangxi Song King.



Figure 3. 4 Ms. Hu Huilan

Source: Wang Shun (2022)

### 4) Mr. Xie Qingliang , Rongshui Han Folk Songs Singer

Mr. Xie Qingliang (February 1992-present) is a Rongshui Han young male singer and farmer. He loved to sing folk songs since childhood and studied with multiple teachers. He is one of the few young male folk singers in Rongshui County.





Figure 3. 5 Mr.Xie Qingliang

Source: Wang Shun (2022)

#### 5) Mr.Li Baohua , Rongshui Han Folk Songs Singer

Mr.Li Baohua(September 1973-present) is a Rongshui Han male singer and farmer.He is skilled in singing Rongshui Han folk songs and has a certain level of popularity in the local area of Rongshui County.He can sing hundreds of Rongshui Han folk songs.



Figure 3. 6 Mr. Li Baohua

Source: Wang Shun (2022)

### 3.2.3 Research Tools

Interview format: In order to collect the necessary information for the study, the researchers divided all informed individuals into two groups. Group 1: Scholars specializing in the study of Rongshui Han folk songs; Group 2: Inheritors of Rongshui



Han folk songs, including Rongshui Han folk singers and enthusiasts. Different questions were set for different informants to receive interviews.

Observation form: Collect and verify information through observation based on the three objectives of the paper research. This article mainly uses the survey method to collect and study historical data of folk songs. This article mainly adopts the method of investigation to collect and study historical information about folk songs.

### 3.2.4 Data Collection

In the following data collection process, the researchers conducted a field survey of Han folk songs in Rongshui County based on three research objectives. A total of more than 260 field survey photos were taken (including characters, activity scenes, lyrics, and real-life photos of the entire county and towns), about 420 minutes of audio and video were recorded, more than 10 books (physical objects) were collected, 25 Han folk songs in Rongshui were recorded, and representative works were analyzed for music.



Figure 3. 7 interview the folk song scholar Mr. Liu Zhentao

Source: Wang Shun (2022)

### 3.2.5 Data Management

The researcher was divided into two groups based on the information collected according to the requirements of quantitative and qualitative research. Classify and summarize the collected audio and video, classify and organize the information in the literature, classify the photos and videos taken, and organize expert reports and analysis.

### 3.2.6 Data Analysis

For Objective 1, I analyzed the improvisation and singing characteristics of the Rongshui Han folk songs and gathered information from documents and archival work by writing a descriptive analysis.

For Objective 2, I analyzed musical compositions. For the folk songs I chose to categorize and summarize, I used the method of asking experts and then analyzed them according to the following themes.

For Objective 3, I investigate the transmission status of Rongshui Han folk songs as they are passed down today and offer my own propositions and suggestions on the issues that arise.

### **3.2.7 Data Presenting**

Chapter I Introduction

Chapter II Literature Reviews

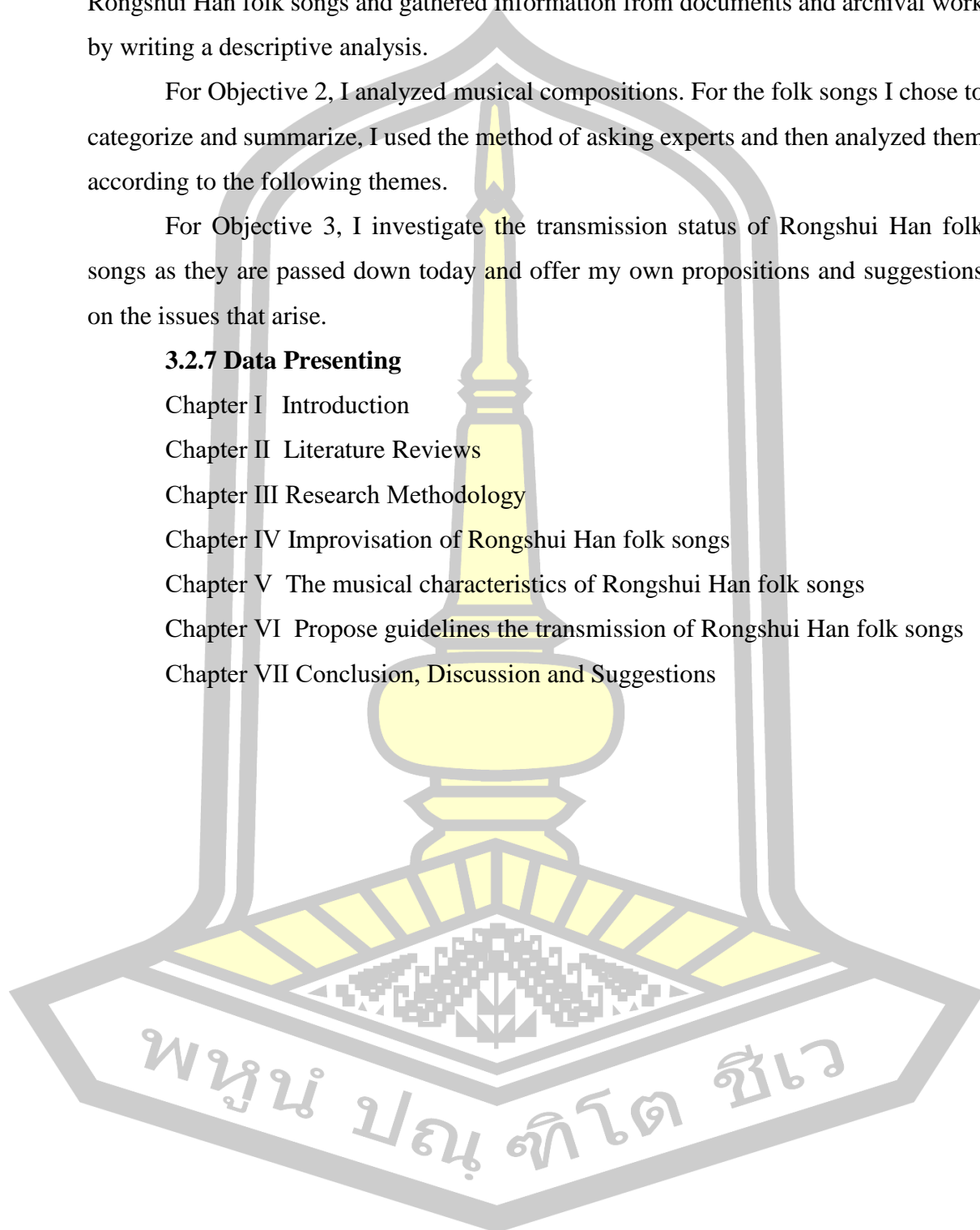
Chapter III Research Methodology

Chapter IV Improvisation of Rongshui Han folk songs

Chapter V The musical characteristics of Rongshui Han folk songs

Chapter VI Propose guidelines the transmission of Rongshui Han folk songs

Chapter VII Conclusion, Discussion and Suggestions



## **CHAPTER IV**

### **IMPROVISATION OF RONGSHUI HAN FOLK SONGS**

As a Guangxi-level intangible cultural heritage, the Rongshui Han folk song has a very high artistic value, and its remarkable and rarely noticed area by scholars today is the improvisation of folk songs. This paper presents an in-depth analysis of the improvisation of the lyrics of Rongshui Han folk songs. At the same time, Rongshui Han folk songs are used as singing forms, so the singing characteristics of Rongshui folk songs are also analyzed in depth. This study analyzes from the following contents.

#### **4.1 Improvisation of Rongshui Han folk songs**

4.1.1 Melodic Improvisation

4.1.2 Improvisation of Lyrics

#### **4.2 Singing characteristics of Rongshui Han folk songs**

4.2.1 Singing Form

4.2.2 Vocalization Methods

4.2.3 Breathing Movement of Singing

4.2.4 Embellishment

4.2.5 The Use of Resonance

Through the researcher's field investigation and in-depth analysis, I found that improvisation is very common and important in Rongshui Han folk songs, and a folk singer cannot be called an excellent folk singer if he or she does not have the ability to improvise. This section analyzes the two parts of improvisation: lyrics and melody. At the same time, the essence of folk songs is the art of singing, and their singing characteristics are also a very important part. Since less attention has been paid to Liuzhou folk songs, especially the Rongshui Han folk songs, and almost no literature has been studied from the vocal point of view, the author hopes to conduct a detailed study of the singing characteristics of Rongshui Han folk songs through his own efforts.

## 4.1 Improvisation of Rongshui Han Folk Songs

The improvisation of music has different behaviors in different cultures. Indian and African American jazz is improvised based on melodies with certain musical norms, while Chinese folk songs mostly improvise lyrics within a certain melodic framework. There are two types of improvisation in music: melodic improvisation, which mainly occurs in instrumental music and to a lesser extent in vocal music; And lyrical improvisation, represented by the improvisation of lyrics in Chinese folk songs.

The improvisation of Han folk songs in Rongshui mainly refers to the improvisation of lyrics, which is the most important feature of Han songs in Rongshui. Compared to the lyrics, the melody is more fixed, but it is not entirely without improvisation. This is mainly reflected in the singer choosing different melodies and adjusting the melody appropriately according to the region, rhythm, and style of the folk song. Next, researchers will analyze the improvisation of Han Chinese folk songs in Rongshui from two aspects: melody and lyrics.

### 4.1.1 Melodic Improvisation

The improvisation of the melody in Rongshui Han folk songs refers to the partial adaptation of a fixed melody, rather than the improvisation of the entire melody. The melodic improvisation of the folk songs of the Rongshui Han nationality is mainly reflected in the following two parts: the improvised choice of melody and the detailed changes of melody after filling in different lyrics when the two singers sing the folk songs in pairs.

#### 4.1.1.1 Choice of Melody

The melodies of popular folk songs in Rongshui County, Liuzhou City have different functions of expression, and singers generally classify them roughly according to the rhythm and tempo of the melodies into soothing melodies suitable for singing love songs and faster rhythms suitable for folk song competitions. In antiphonal singing, male and female singers usually choose soothing melodies. Local singers believe that soothing melodies are suitable for expressing the sweetness of love and longing for each other, and both men and women will use soothing melodies to move each other. Soothing and beautiful melodies are preferred by singers when singing love songs, and in the local singers' minds, songs with beautiful melodies and soothing rhythms are considered more beautiful.

In addition, another criterion for singers to choose melodies is the locality. Different ethnic festivals in the Rongshui area are celebrated with different singing activities, and singers from all over the world come continuously, when singers generally choose melodies from their own hometowns to show their ethnic and regional attributes.

#### 4.1.1.2 Melodic Improvisation

Chinese is a language system with different types of tones, and the filling of different lyrics into a common melodic framework can bring about subtle changes in the melody of a song. Melodic improvisation in Rongshui Han folk songs is manifested in two ways: first, singers generally sing along a fixed melodic framework, filling in dozens to hundreds of lines of lyrics. In order to express the meaning of the folk song clearly and make it easy for the other party to understand, the singers try to sing in Mandarin Chinese and sing the lyrics very clearly, so that different words and different tones of voice in the lyrics trigger changes in the details of the melody. Secondly, when the same singer sings the same verse, the melody is changed depending on the mood, time and place of the song.

For example, when the mood is high, the melodic range will be temporarily increased by three to eight degrees, and some decorative notes will be added to modify the melody, and the speed will be increased or the rhythm pattern will be changed; when the mood is low, the speed of the song will be slowed down, the rhythm will be elongated, the range will be lowered by three to five degrees, and some down notes will be added to show the bitterness of the heart. These melodic changes are made to suit the mood of the singer and the audience.

#### 4.1.2 Improvisation of Lyrics

Rongshui Han folk song is a collective creation of wisdom by the people of Liuzhou through long-term labor and life practice. It is a traditional cultural expression characterized by generations of oral transmission and improvisation.(Liu Zhentao, 2012).

Improvisation of lyrics is the core of Rongshui Han folk songs. The social function of Rongshui Han folk songs is mainly reflected in singing instead of speaking and relying on the lyrics to convey feelings, while the transmission of information in songs lies mostly in the expression of lyrics. It is a necessary quality for a good folk

singer to improvise the lyrics quickly by using various rhetorical styles under the standard format of four-sentence.

Only on ceremonial occasions such as wedding banquets and birthday celebrations are single lyrics combined into a set according to certain ritual procedures. There are various forms of lyric structure in the folk songs of Rongshui, but many of them have a common structure pattern. In general, the poetic structure of seven-word four-sentence is the basis of the lyric structure of Rongshui Han folk songs, and is the common thinking of local singers when they improvise. On the basis of this seven-word four-sentence lyric structure, many variant forms have been derived.

#### 4.1.2.1 Improvisation Based on Seven-word Four-sentence

The seven-word four-sentence song is the most important type of lyric structure in Rongshui Han folk songs. It has strict structural specifications in terms of syntactic structure and poetic rhythm, and is a set of structural forms with its own integrity. It is not a single sentence structure, but a kind of solidified thinking that has been formed in the course of history. When singers sing folk songs in pairs, they improvise under the syntactic structure of this four-sentence structure. The four-sentence syntactic thinking mainly includes two aspects: sentence structure and rhyme.

##### 1) Seven-word four-sentence ontology

The seven-word four-sentence style includes different types of sentence structures, of which the most basic seven-word four-sentence structure is the parent of the lyrics structure of the Rongshui Han folk song. Each sentence of the Rongshui four-sentence Han folk song is composed of seven words. This folk song style is closely related to the poetic style that has been written in China since the Tang Dynasty, and tracing its origins makes it possible to clarify the intrinsic connection between Han folk songs and poets' compositions. The common improvisation of lyrics of Rongshui Han folk songs is based on the seven-word four-sentence style. For example, on the People's Park Road in Rongshui County, the lyrics of a blessing song are engraved, with seven characters and four lines, the most typical structure of a Rongshui Han folk song. Underlined and bolded lyrics represent rhymes, which will be analyzed in detail later in the paper.



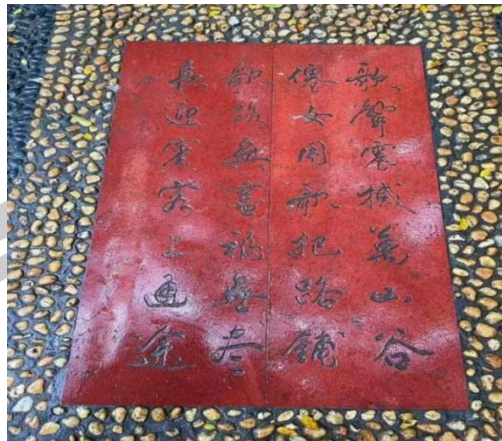
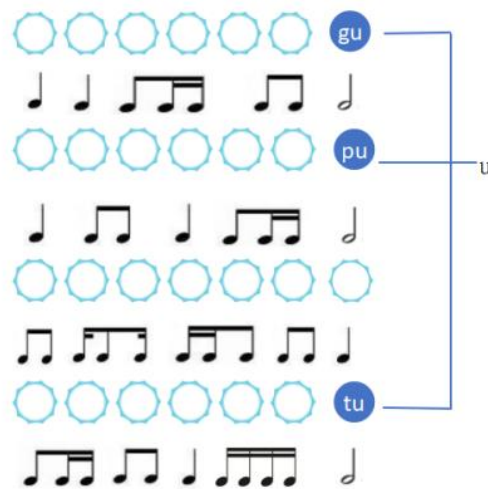


Figure 4. 1 The lyrics of the Blessing Song are engraved on the road

Source: Wang Shun (2023)



Note:  stands for lyrics,  stands for Rhym lyrics

Figure 4. 2 The structure of improvised lyrics

Source:WangShun (2023)

歌声震撼万山谷，  
俊女用歌把路铺。  
歌声无尽福无尽，  
长迎宾朋上通途。

*The song shakes the valleys.*



*A handsome woman paves the way with her song.  
The song is endless, the blessings are endless.  
We welcome guests on the road.*

2) Variants of the seven-word four-sentence style

The seven-word four-sentence folk song is the most basic syntactic structure type of the Rongshui Han folk song, and other sentence forms are evolved on this basis. The common variation of seven-word four-sentence is based on the form of seven-word four-sentence with various changes, which is expressed in four kinds of feelings. First, the seven words in the first sentence of the seven-word four-sentence form are changed to three or four words; second, the seven words in the second sentence of the seven-word four-sentence form are changed to three or four words; third, the seven words in the third sentence of the seven-word four-sentence form are changed to three or four words; fourth, the seven words in the fourth sentence of the seven-word four-sentence form are changed to three or four words. All four of these situations occur, depending on the singer's mood and thoughts at the time. However, the most common variation of the seven-word four-sentence form is to change seven words into three words in the first sentence. For example, Rongshui singer Hu Huilan's song "Hit the birds".

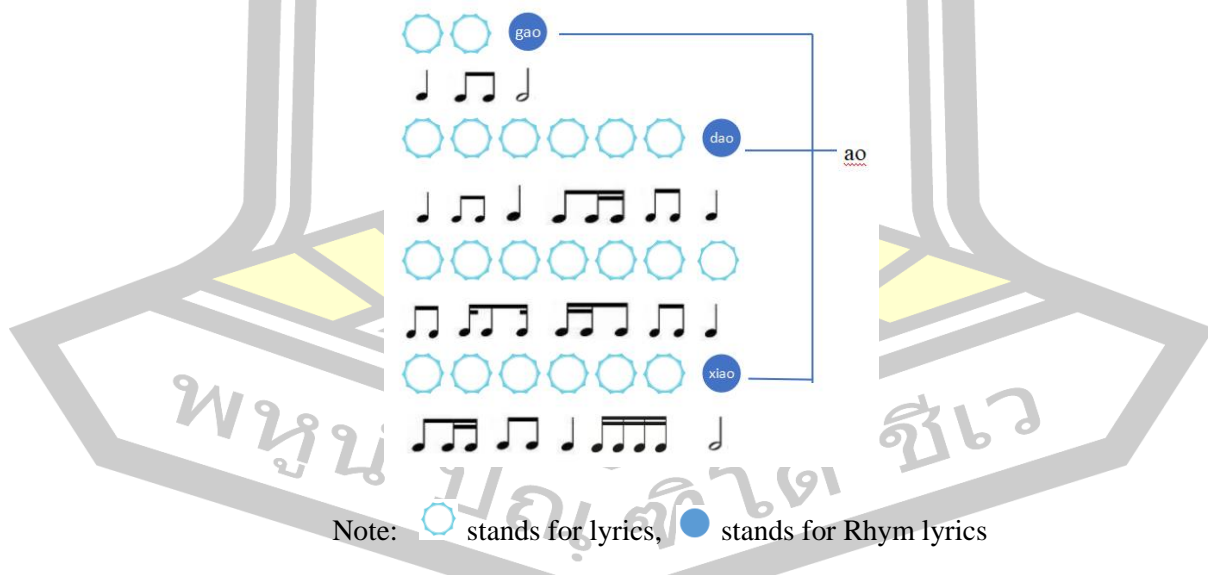


Figure 4. 3 Variants of the seven-word four-sentence style

Source:WangShun (2023)

*Shu gao gao,*  
*树高高,*

*Xin xiang da niao da bu dao.*

心想打鸟打不到。

*Xiao de bu dao wo bu da,*

晓得不到我不打，

*Ke xi jie zi ke xi xiao.*

可惜结子可惜硝。

*The trees are too high.*

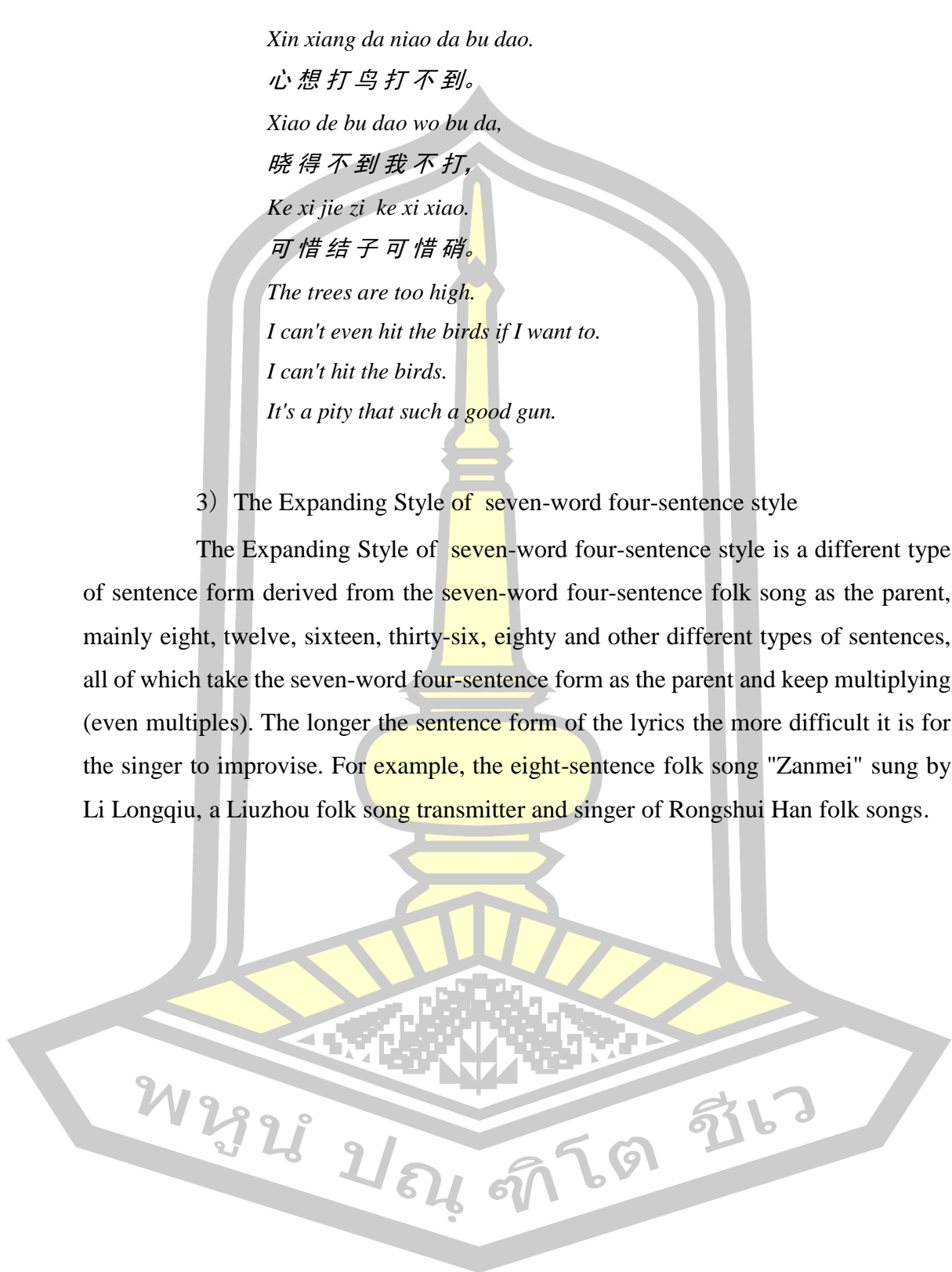
*I can't even hit the birds if I want to.*

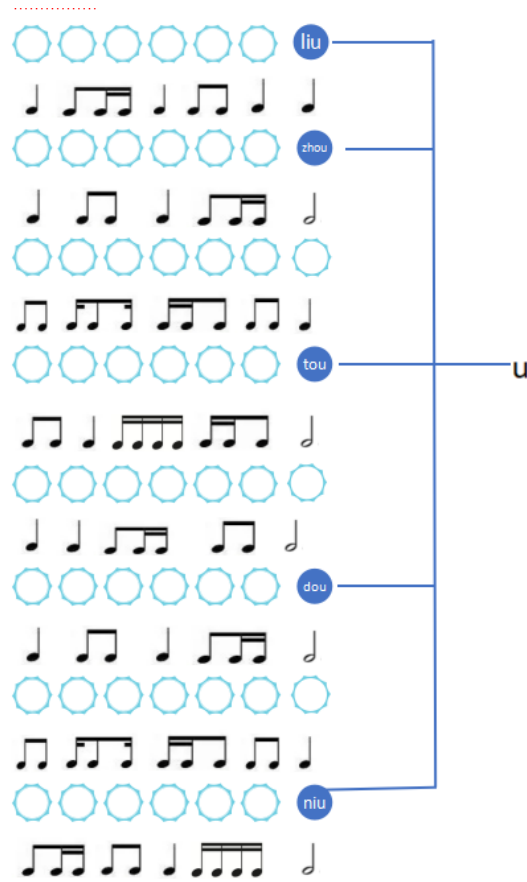
*I can't hit the birds.*

*It's a pity that such a good gun.*

### 3) The Expanding Style of seven-word four-sentence style

The Expanding Style of seven-word four-sentence style is a different type of sentence form derived from the seven-word four-sentence folk song as the parent, mainly eight, twelve, sixteen, thirty-six, eighty and other different types of sentences, all of which take the seven-word four-sentence form as the parent and keep multiplying (even multiples). The longer the sentence form of the lyrics the more difficult it is for the singer to improvise. For example, the eight-sentence folk song "Zanmei" sung by Li Longqiu, a Liuzhou folk song transmitter and singer of Rongshui Han folk songs.





Note: ○ stands for lyrics, ● stands for Rhym lyrics

Figure 4. 4 The Expanding Style of seven-word four-sentence style

Source:WangShun (2023)

*Nan shui bei diao xiang xi liu,(1)*

南水北调向西流，

*A mei jia qi chong feng zhou.(2)*

阿妹驾起冲锋舟。

*Jin guo nv jiang duo wei wu,(3)*

巾帼女将多威武，

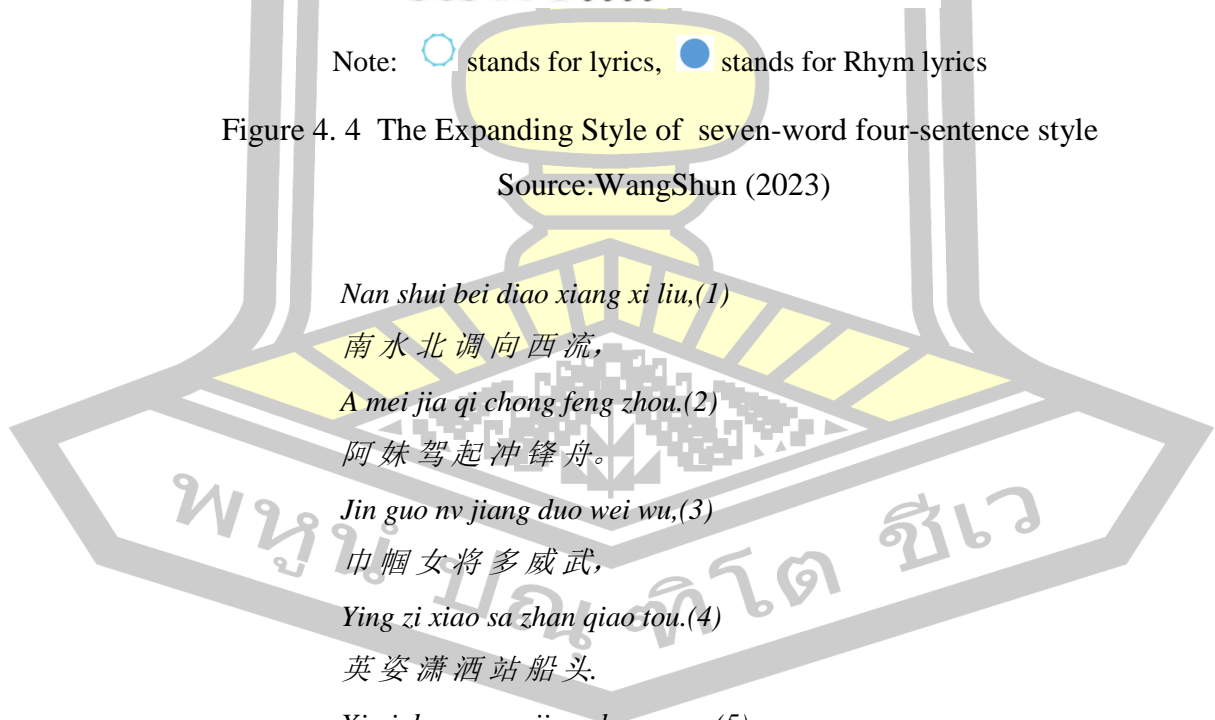
*Ying zi xiao sa zhan qiao tou.(4)*

英姿潇洒站船头。

*Xi qi dong song jian cheng guo,(5)*

西气东送见成果，

*Hu tong you wu na suan dou.(6)*



互通有无哪算逗。

*A mei bi de liu san jie,(7)*

阿妹比得刘三姐，

*Chang de lao shu bian jin niu.(8)*

唱的老鼠变金牛。

*The South-North water flows to the west.*

*Amei sails a punching boat.*

*The female generals are very majestic.*

*They stand dashingly on the bow.*

*We see the effectiveness of the west-east gas transmission.*

*Everyone is overjoyed.*

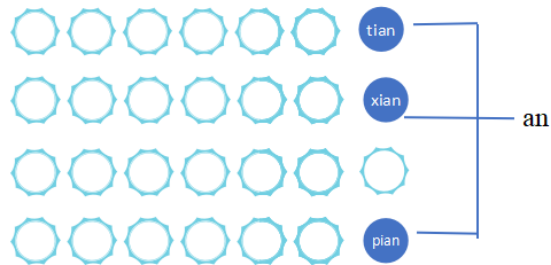
*A-mei is like the singer Liu Sanjie.*

*She sings so beautifully.*

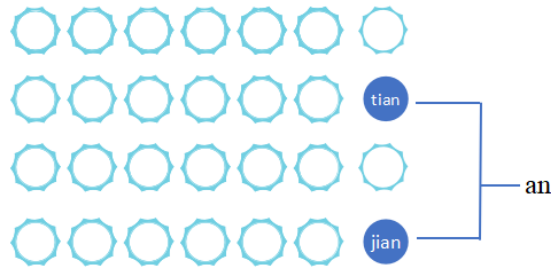
The eight-sentence folk song sung by Mr. Li Longqiu above is an extended form of the seven-word four-sentence folk song, and can be seen as a combined structure of both seven-word four-sentence folk songs. However, it is not a simple addition of both four-sentence folk songs, but takes eight sentences as a whole, as far as the improvisation of the singer is concerned, to express the same meaning in eight sentences, without any twist or change of theme in the middle. The expansion of its sentence structure form is a more comprehensive depiction of the theme.

Both the seven-word four-sentence and the eight-sentence folk songs express relatively complete meanings, but the meanings they contain are different. Generally speaking, the fewer the number of sentences in a folk song, the more single the meaning expressed and the stronger the generality of its meaning; the more sentences, the richer the meaning and the more details it describes. For example, Mr. Li Longqiu and his disciple, Ms. Fu Qiuju, have composed a 36-sentence folk song called "Gathering Song".

Fu Qiuju:



Li Longqiu:



Note: ○ stands for lyrics, ● stands for Rhym lyrics

Figure 4. 5 The 36 sentence of seven-word four-sentence style

Source:WangShun (2023)

*Fu Qiuju: Jin ri yuan dan xin ji tian, (1)*

今日元旦心几甜,

*Fa ge xin xi gei ge xian.*

发个信息给哥先。

*Zhu ge xin nian zou hao yun,*

祝哥新年走好运,

*Zai zhan hong tu pu xin pian.*

再展宏图写新篇。

*Li Longqiu: Ge peng ge you chang xiang ju, (5)*

歌朋歌友常相聚,

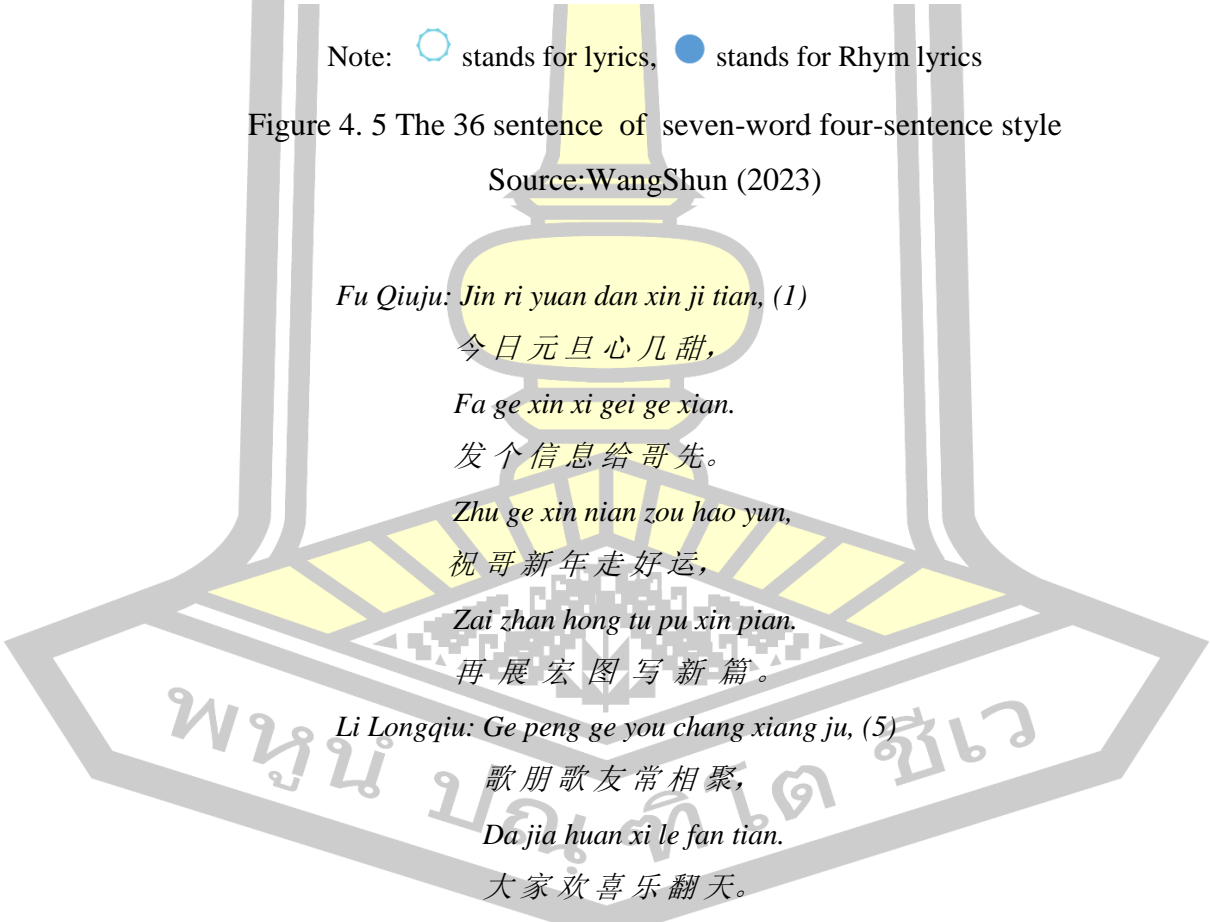
*Da jia huan xi le fan tian.*

大家欢喜乐翻天。

*Bu hui chang ge ge jiao mei,*

不会唱歌哥教妹,

*Ci ke ba ge ji xin jian.*



时刻把歌记心间。

*Fu Qiuju: Tong you ge hai ji hao shua,(9)*

同游歌海几好耍，

*Yuan zuo fan ren bu zuo xian.*

愿做凡人不做仙。

*Shang shan mi lu wang ge dai,*

上山迷路望哥带，

*Mei zou hou lai ge zou qian.*

妹走后来哥走前。

*Li Longqiu: Si ben ge shu na dao shou,(13)*

四本歌书拿到手，

*Shui jiao hai fang zhen tou bian.*

睡觉还放枕头边。

*Ri ye kan lai ye ye kan,*

日也看来夜也看，

*Bu dao san geng wo bu mian.*

不到三更我不眠。

*Fu Qiuju: Kan le ge shu mei cai dong, (17)*

看了歌书妹才懂，

*Ren sheng nan mian you ku tian.*

人生难免有苦甜。

*Dang shi ge bing mei bu xiao,*

当时哥病妹不晓，

*Ye wu ren ba xiao xi chuan.*

也无人把消息传。

*Li Longqiu: Mei ye gai xue shuang huang jie, (21)*

妹也该学双黄姐，

*Yi ge ban ni sheng jin qian.*

以歌伴你胜金钱。

*Guo qu de shi mo jiang ba,*

过去的事莫讲罢，

*Wo lia chong xin wei hua yuan.*

我俩重新围花园。

*Fu Qiuju: Wo lia zhai hua yao liao li, (25)*

我俩栽花要料理，

*Gong tong liao li hua cai xian.*

共同料理花才鲜。

*Chun tian wa tang lai zhong ou,*

春天挖塘来种藕，

*Qiu lai ken ding hui de lian.*

秋来肯定会得莲。

*Li Longqiu: Shang shan wo lia tong yi lu, (29)*

上山我俩同一路，

*Xia jiang wo lia gong tiao chuan.*

下江我俩共条船。

*Xin kuan du nian ru yi ye,*

心宽度年如一夜，

*Xin fan du ri ru yi nian.*

心烦度日如一年。

*Fu Qiuju: Ren duo mian qian mo da jiang, (33)*

人多面前莫打讲，

*Ren shao wo lia ba shou qian.*

人少我俩把手牵。

*You xin zuo ge wu xin yang,*

有心做个无心样，

*Ge yao zi ran mei zi ran. (36)*

哥要自然妹自然。

*Fu Qiuju: I'm in a good mood today, New Year's Day.*

*I'll send a text message to my brother.*

*Wish you good luck in the new year.*

*Have a harvest in the new year.*

*Li Longqiu: Singing friends get together more often.*

*We are happy and happy.*

*If you do not know how to sing, I will teach you.*

*Be sure to remember the melody.*

*Fu Qiuju: It's fun to sing together.*



*We are happier than being gods.*

*I was afraid to get lost on the mountain.*

*My brother walks in front to lead the way for me.*

*Li Longqiu: I take these four books of folk songs.*

*Put them by my pillow when I sleep.*

*I read them day and night.*

*I was still immersed in the folk songs until midnight.*

*Fu Qiuju: I realized after reading this folk song book that*

*Life is inevitably bitter and sweet.*

*At that time, my brother was sick and*

*No one told me the news.*

*Li Longqiu: You should also learn from Shuang Huang.*

*The song is better than money.*

*Let's not talk about the past.*

*We will take care of the garden together.*

*Fu Qiuju: We will take care of the garden together.*

*Cut flower branches together.*

*In spring, we'll dig a pond and plant roots.*

*In the autumn, we will harvest lotus flowers.*

*Li Longqiu: We will go up the mountain together.*

*We go down the river in the same boat.*

*Our hearts are as wide as the night.*

*A heart as chaotic as a year.*

*Fu Qiuju: When there are many people, we should not talk.*

*We can hold hands only when there are few people.*

*We must behave as if nothing is wrong.*

*Act naturally in front of outsiders.*

The above folk song style of 36-sentence, with more sentences, is derived continuously from the seven-word four-sentence style, and can be regarded as a seven-word four-sentence folk song with nine different meanings. However, because of the structural rule of the 36-sentence, there is a logical relationship between the form of the statement and the meaning of the content before and after each four sentences. In the long sentence form, such as thirty-six, sixty-four, and eighty, the improvisation of the

singer requires the lyrics to express a more distinct meaning and a richer and more detailed expression of meaning. For example, Fu Qiuju sings the above song, which ranges from New Year's greetings to the receipt of a folk song book, to the apology for not knowing Li Longqiu's condition, and finally the two of them reunite through a song. This is something that cannot be expressed in a short folk song, but this kind of long folk song requires a high level of improvisational ability from the singer, requiring the singer to both think fully in the folk song antiphonal singing and to be able to follow each other's lyrics accurately, and generally only years of singing experience can compose and sing this form of folk song.

#### 4.1.2.2 Rhyme-centered Improvisation

Rhyme is one of the important differences between the lyrics of folk songs and the language of everyday life, and the rhyming of the lyrics is important so that the phonetic beauty of the language can be revealed. In the seven-word four-sentence lyrics of the Rongshui Han folk songs, the end of the words are usually rhymed, and the Rongshui Han folk songs use the rhyme at the end of each line of the lyrics.

##### 1) The first, second and fourth sentences of a folk song rhyme

The rhyme scheme of the Rongshui Han folk songs takes many forms; the most basic form in the seven-word four-sentence folk songs is the rhyming of the first, second and fourth sentences; the third sentence does not need to rhyme. The singer needs to design the rhyme of the lyrics very quickly and accurately when improvising. For example, the old singer Liang Huanzhang sang the folk song "By the Bei River".

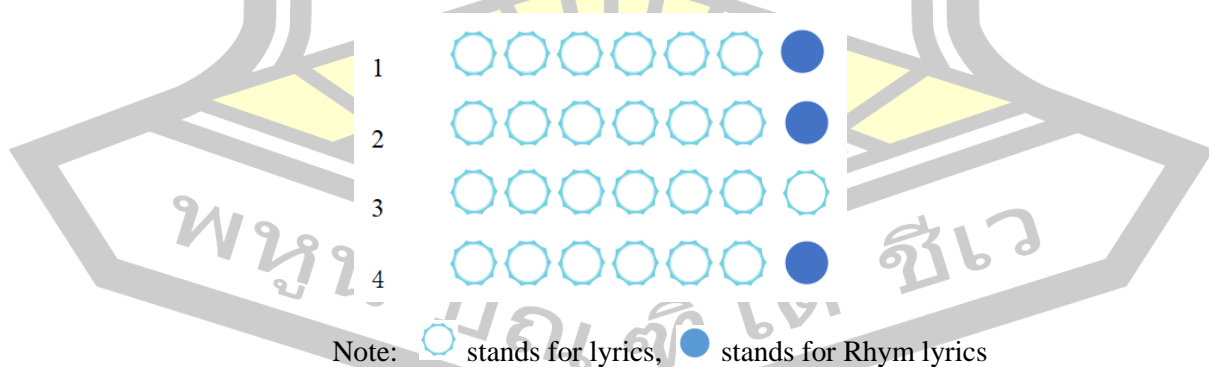


Figure 4. 6 The first, second and fourth sentences of a folk song rhyme

Source: WangShun (2023)

*Bei jiang he pan zhao de xiang,*

贝江河畔照的相,

*Ping jian wo shou xi yang.*

平肩握手喜洋洋。

*Lao ye hao lai shao ye hao,*

老也好来少也好，

*Jiang shui bu ru qing yi chang.*

江水不如情意长。

*We took a picture on the bank of Bei river.*

*We were happy to embrace each other.*

*Our friendship over the years.*

*lasted as long as the river.*

This seven-word four-sentence folk song uses "ang" to rhyme the end of the first, second and fourth sentences, while the third sentence does not rhyme. This kind of rhyming is difficult in the improvisation of seven-word four-sentence folk songs, and it tests the singer's ability to respond. Therefore, it is often used in the seven-word four-sentence form, but less often in the compound four-sentence form.

## 2) The second and fourth sentences rhyme

The rhyme scheme of the other stanzas of the folk songs of Rongshui Han generally follows the principle of the seven-word four-sentence style. In the case of a single folk song, the rhyme scheme generally starts with the first stanza, and then rhymes when it encounters an even number of stanzas, and does not rhyme when it encounters an odd number of stanzas. In folk songs with eight stanzas or more than eight stanzas, rhyming is free. For example, Twelve-sentence of the folk song "Spring Tour" arranged and sung by the King of Singers Li Longqiu.

*Yi nian zhi ji zai yu chun,*

一年之计在于春，

*Jiu yi nong min nao' chun geng.(rhyme)*

九亿农民闹春耕；

*Dan yuan tian cong ren zhi yuan,*

但愿天从人之愿，

*Feng tiao yu shun fu cang sheng.(rhyme)*

风调雨顺富苍生。

*Liu jiang gun gun xiang dong liu,*

柳江滚滚向东流，

*Ge hai lang hua chu liu zhou.(rhyme)*

歌海浪花出柳州；

*Yu di tong zhou you ge hai,*

与弟同舟游歌海，

*Yin lai san jie han jia you.(rhyme)*

引来三姐喊加油。

*Xi kan sun zi gao guo zhu,*

喜看笋子高过竹，

*Lao di nian qing you gong fu.(rhyme)*

老弟年轻有功夫；

*Neng bian neng xie you neng he,*

能编能写又能喝，

*Shi ren ting le jiu ren fu.(rhyme)*

十人听了九人服。

*The best season of the year is spring.*

*900 million farmers are busy with spring plowing.*

*I hope the wind and rain will be good and*

*The crops will grow strong.*

*The Liuzhou River flows to the east.*

*The best folk songs come from Liuzhou.*

*My brother and I sing folk songs.*

*Liu Sanjie also comes to cheer.*

*Look how well the bamboo shoots are growing.*

*My brother must have worked very hard.*

*You can sing and improvise at the same time.*

*Everyone admires you.*

The above twelve-sentence folk song can be seen as a set of three interconnected seven-word four-sentence forms. The second and fourth sentences rhyme with "eng", the sixth and eighth sentences with "ou", and the tenth and twelfth

sentences with "u". Each seven-word four-sentence form has a rhyme within itself, while the twelve-sentence forms do not rhyme with each other. In the improvisation of a seven-word four-sentence folk song, it is possible to use the same rhyme all the time, or to change the rhyme in the middle. Both situations can occur. Depending on the singer's level of creativity and inspiration during the improvisation of the lyrics. In general, it is more common to change rhymes in the middle.

In the above rhyming characteristics of the Rongshui Han folk songs. Rhyming is very important in Rongshui Chinese folk songs. Most of the seven-word four-sentence folk songs need to rhyme at the end of at least two sentences, which is a great test of the singer's improvisation ability. It is also a reflection of the cultural thinking of the local people, which has evolved over the course of history.

#### 4.1.2.3 Freeform: Wan Song and Long Song

In addition to the fixed rhyme of the seven-word four-sentence style mentioned above, the Rongshui Han folk songs also have a relatively free structure. This free structure is not restricted, and it is more free in sentences and rhymes. According to Hu Huilan, a Rongshui Han folk singer, the original folk songs that were popular in the village were all seven-word four-sentence, but later, when people sang more, they thought of breaking the restriction of seven-word four-sentences, so they sang the folk songs with the feeling of talking, just like talking and talking, and then they slowly became singing. Because this kind of folk song is different from the common folk song with four lines, the locals generally call it a bent song and a long song.

##### 1) Wan song

The structure of Wan song is an innovative attempt at the seven-word four-sentence style. This type of folk song basically does not require rhyming or a uniform number of words. This is a very rare singing category that appeared many years ago, and now few people can sing. It is sung like a speech. For example, a bent song "No Fate Song" sung by singer Hu Hu Huilan.

*La yu gua zai bi shang,*

腊鱼挂在壁上，

*Nan po nan jian nan dai ke.*

难破难煎难待客。

*Jiang bian shi tou,*

江边石头，

*Nan dong nan yi nan fan shen.*

难动难移难翻身。

(No rhyme)

*Wo lia jie jiao,*

我俩结交，

*Lu yuan nan feng nan xiang hui.*

路远难逢难相会。

*Nan guai mei shuang,*

难怪妹双，

*Jiu shi jiu bian jiu tiao xin.*

九十九变九条心。

(No rhyme)

*The fish is hanging on the wall.*

*It is difficult to cook with it for the guests.*

*The stones by the river are too strong,*

*It's hard to move.*

*We are both very close to each other.*

*It's hard to see each other when we live far away.*

*I don't blame my boyfriend,*

*changed his mind because of the difficulty.*

The Wan song in the above example breaks through the limitation of the seven-word four-sentence style and is more free in structure, not exactly seven-word sentences, in which the third, fifth and seventh sentences are all four-word sentences and the remaining first, second, fourth, sixth and eighth are seven-word sentences. This variation is closer to the language of daily life. However, if we look closely at the structure of this folk song, we can vaguely see the shadow of the four-sentence folk song. The part of the song before the comma in each sentence is a noun or a verb phrase,

which does not function as a complete syntactic unit and can only form a complete meaning with the half sentence after it. The part after the comma in each line is a seven-word sentence, exactly the same structure as that of the tetragrammaton.

## 2) Long Song

In addition to the Wan song, there is another kind of folk song free form in Rongshui Han folk songs, which is the long song. In terms of stanzas, long songs are longer than Wan songs, hence the name. For example, the long song "Talented Song" sung by singer Hu Huilan.

*Cong ming ren,*  
 聪 明 人,  
*Shou na bi mo bu li shen.*  
 手 拿 笔 墨 不 离 身。  
*Jian hu jiu hua hu de yang,*  
 见 虎 就 画 虎 的 样,  
*Jian long jiu hua long de lin.*  
 见 龙 就 画 龙 的 鳞。  
*Yi hua jin ji fei shang ling,*  
 一 画 金 鸡 飞 上 岭,  
*Er hua yang niao zao chui chun.*  
 二 画 阳 鸟 早 吹 春。  
*San hua san ge gu ren yang,*  
 三 画 三 个 古 人 样,  
*Si hua mao hong zhang yu ying.*  
 四 画 毛 红 张 玉 英。  
*Wu hua wu long lai hui shui,*  
 五 画 五 龙 来 汇 水,  
*Liu hua tai yang pei tai yin.*  
 六 画 太 阳 配 太 阴。  
*Qi hua tian shang qi zi mei,*  
 七 画 天 上 七 姊 妹,  
*Ba hua shen xian lv dong bin.*



八画神仙吕洞宾。

*Jiu hua jiu ge jin jie zhi,*

九画九个金戒指，

*Shi hua suo lv xian yi gen.*

十画梭缕线一根。

*He can paint anything to look like anything.*

*He draws tigers and dragons.*

*They are both lifelike.*

*The first painting is a golden rooster flying up a mountain.*

*The second painting is a bird welcoming spring.*

*The third painting is a portrait of an ancient man.*

*The fourth painting is the hero Zhang Yuying.*

*The fifth painting is five dragons playing in the water.*

*The sixth painting is the sun and moon together.*

*The seventh painting is the seven fairies in the sky.*

*The eighth painting is the god Lu Dongbin.*

*The ninth painting is a gold ring.*

*The tenth painting is many silk threads.*

This Song of the Gifted has fourteen sentences, all of which are seven-word sentences, except for the first sentence, which is a three-word sentence. Although the long song has been more free in its syntax and exceeded the limitation of the four-sentence style. However, this structure is also based on the four-stanza style. The first stanza has only three words, while the rest of the stanzas are in the form of seven-word sentences, and the final word of each even-numbered sentence is in the rhythm of the front nasal "n". Thus, this sentence structure does not depart from the structural basis of the four-sentence body, but it expresses all aspects of human emotions more freely than the four-sentence style.

Singer Hu Huilan introduced that it is difficult to sing the Wan songs and long songs, and most of such folk songs are handed down from the previous generation; few modern village people sing them, and everyone sings seven-word four-sentence body folk songs. Unfortunately, many melodies have not been well circulated and even face the danger of disappearing. Therefore, we can assume that the lyrics of the

Rongshui Han folk songs are based on the structure of the four-sentence style, and a variety of folk songs have been produced through the continuous changes in the syntax and rhythm. In the lyrics of Rongshui Han folk songs, the seven-word four-sentence style is the basis of their lyrical thinking structure, forming the patterned thinking of Rongshui Han folk songs.

#### 4.1.2.4 The Principle of Lyric Improvisation

Improvisation of folk song lyrics in Rongshui must be relevant to the theme, to the meaning and to the scene, and must not be made up at random. When both men and women improvise antiphonal singing, the lyrics must be consistent with each other's meaning, so that both sides can communicate and exchange to the maximum extent possible. For example, the singer Hu Huilan and three disciples Wang Li, Li Yunlian He Qiang together sang "Yizhou Tune".

*Hu Huilan, Wang Li: Li ge dian hua da gei wo,*

李哥电话打给我,

*Wo jiu ba jie dian hua bo.*

我就把姐电话拨。

*Zuo ye wo ye shui hao meng,*

昨晚我也睡好梦,

*Wo yi jin lai you jiu he.*

我一进来有酒喝。

*Li Yunlian, He Qiang: Ting ta jiang lai de jian mei,*

听她讲来得见妹,

*You yuan xiang ju zai jin tian.*

有缘相聚在今天。

*A mei de meng wo mei you,*

阿妹得梦我没有,

*Yin wei nian mei wo shi mian.*

因为念妹我失眠。

*Hu Huilan, Wang Li: A ge de meng wo xiang xin,*

阿哥得梦我相信,

*Bu zhi meng li nian shui ren.*

不知梦里念谁人。

*Yao shi a ge zhen nian mei,*

要是阿哥真念妹，

*Bu jian ge qu ba mei qing.*

不见哥去把妹请。

*Li Yunlian, He Qiang: Wo jiang qi lai mei bu dong,*

我讲起来妹不懂，

*Wo na jiu bei jin du kong.*

我拿酒杯将肚空。

*Yin wei a ge nian de ku,*

因为阿哥念得苦，

*Nan de mei meng yi chang kong.*

难得美梦一场空。

*Hu Huilan, Wang Li: Brother Li called me.*

*I'll go tell my sister.*

*I had beautiful dreams last night, too.*

*I dreamed that I was drinking.*

*Li Yunlian, He Qiang: I'm looking forward to seeing you.*

*I had the chance to meet you today.*

*I was not in your dream.*

*I dreamed of you.*

*Hu Huilan, Wang Li: I believe in my brother's dream.*

*I don't know who you miss in your dreams.*

*If brother really misses me.*

*Why didn't you come and invite me.*

*Li Yunlian, He Qiang: I tell you may not believe it.*

*I drank too much wine last night.*

*Because I miss you so much.*

*I was afraid that the beautiful dream would not  
come true.*

The above lyrics were written by the singers Hu Huilan, Li Yunlian, Wang Li and He Qiang. The song is about a series of love that is triggered by the words "I had

a beautiful dream last night". They miss each other and want to meet with their lovers in their dreams, and this folk song must be based on the theme of "dreaming".

Two groups of antiphonal singers are often combined in the form of two women + two men, i.e. each group is composed of two people of the same gender, and the two groups are four folk singers singing antiphonal folk songs. since each group is composed of two people singing four sentences, it is necessary to respond more quickly. When the two men are singing a folk song, the women have to come up with the four sentences of their own song in the shortest possible time. And the two singers who take over the song need to be well coordinated, usually taking turns being responsible for improvising the lyrics. When one of the two singers sings the first two sentences of the folk song, one of the two singers on the other side has already come up with the first two sentences of the song, and when one side sings the second two sentences, the second of the two singers on the other side improvises the second two sentences of the song, and so on and so forth.

Improvisation of folk songs by both sides is not mechanical, but is determined by the actual situation. If someone makes up the lyrics first, then the person pairing the song must respond with that lyric. After a period of improvisation, the pair will also switch around so that the other person is responsible for improvising the lyrics first. So, the singer has to pause at every two sentences of the lyrics before making up the next two. The interval between the two sides making up the lyrics is usually within 30 seconds. The performance should be more in tune with each other and requires a period of time to bond together. At the same time, the improvisation of lyrics has a strong pattern, which greatly reduces the difficulty of improvisation.

### **Summary**

The main feature of Rongshui Han folk songs is the improvisation of lyrics, and their main function is communication, followed by aesthetics. The ability to improvise lyrics and melodies is the most important basic ability for a singer to have in the first place. A singer does not have to have a good voice or a great singing talent, but must have the ability to improvise lyrics and melodies, and this ability is constantly enhanced with the increase of life experience. During the apprenticeship process of learning Rongshui Han folk songs, the master has been training the ability to improvise lyrics

well and quickly, while the melodies are mostly based on traditional melodies from various places, with a little improvisation. Therefore, the improvisation feature of Rongshui Han folk songs is closely related to the function of folk songs, which in turn allows the improvised singing form of Rongshui folk songs to be preserved and developed.

## **4.2 Singing Characteristics**

In addition to improvisation, the singing characteristics of Rongshui Han folk songs are also worth studying. For the singing characteristics of Rongshui Han folk songs, it is not necessary for the singers to have very good voice and vocal skills, as long as they master the basic vocal methods. Depending on the time and place of the folk singers and folk songs, the voice can be adjusted freely. This section analyzes the form of singing, real and falsetto singing, breathing methods, resonance, and embellishment.

### **4.2.1 Singing Form**

The singing style of Rongshui Han folk songs includes solo singing, antiphonal singing (men and women) and unison singing, mainly in the form of unaccompanied singing. Among them, antiphonal singing is the most prevalent in the region. Different singing styles have different singing characteristics, solo singing is free and unrestrained, antiphonal singing is step by step urgent and powerful, and chorus is slow and lyrical.

#### **4.2.1.1 Solo Singing**

Solo singing is a single person singing, both men and women can sing, singing content is mostly personal emotion or specific situation, the recapitulation of the cause, with free, rich, improvised characteristics, singing place, time arrangement is convenient and spontaneous, is more common form.

Solo singing is one of the most basic and common ways of singing Rongshui Han folk songs. The earliest villagers sang Rongshui Han folk songs on their way to the mountains to cut firewood and grass, to search for pig vegetables and bamboo shoots, to herd cattle in the field, and to catch up with the market. At this time, they did not necessarily have an object of appreciation for singing, but just sang folk songs as a pleasure of life and to express their inner feelings. With the prevalence of folk songs,

solo singers also sang at folk song meetings, "Pohui", various festivals and happy events. The solo singers are also seen at the folk song festivals and "Pohui". Compared with antiphonal singing and choral singing, the solo singing of Rongshui Han folk songs is not restricted by time, space and place, and is more infectious, and is a natural expression without the decoration of instruments or accompaniment. The rhythm is freer, the cadence is free, and the singing is more spontaneous.

#### 4.2.1.2 Antiphonal Singing

Antiphonal singing (men and women) is singing in pairs, which can occur between people of the same or opposite sex, mostly in the form of a man and a woman, but also in the form of multiple duets. The content of the performance is mostly in the form of one question and one answer, which shows the singer's intelligence and reaction speed, and the improvisation of lyrics is stronger. Since the singing is done by two people together, the place and time of its antiphonal singing is relatively more in need of specific arrangement or chance encounter, such as the male and female antiphonal singing at Pohui. Antiphonal singing is the most common form of Rongshui Han folk songs.

Antiphonal singing is a form of competition in which singers or singing teams compete with each other to show their singing talents. They are invited to form singing teams, such as master and apprentice teams, husband and wife teams, brothers and sisters teams, etc. Generally, each team is composed of old partners who are often acquainted with each other, and each team has two to three or five members. The antiphonal singing folk songs not only need to be sung with good answers, but also with good songs, and most importantly, the lyrics should rhyme. The antiphonal singing of the folk songs of Rongshui has no fixed requirements for melody and so on. This requires the song team to have a good understanding of each other and work together seamlessly. The antiphonal singing folk songs of Rongshui include: invitation songs, competition songs, breakup songs and other contents of various topics.

##### 1) Invitation Song

The formal antiphonal singing competition has a prescribed procedure, which starts with an invitation song. Every time singers meet for antiphonal singing, they do not come up and sing directly, but first sing a few lines of the first meeting song, and then sing a few lines of praise song, which are called invitation songs. The



content of these songs is the singers' self-introduction, and express their friendship to each other, praise each other's singing talent, and express the joy of meeting each other, and such a form better reflects the warm and friendly character of the people of Rongshui. For example, the "Invitation Song" sung by Li Longqiu, the king of Han folk songs in Rongshui, and Huang Yuexiang.

*Li Longqiu: Xiu cai lai hui huang yue xiang,*

秀才来会黄月香

*Jin wan ge wang dui ge wang;*

今晚歌王对歌王

*Dao di lian ai huo dou zui,*

到底恋爱或斗嘴

*Da jia jing guan tai zhong yang.*

大家尽管台中央

*Huang Yuexiang: Gan xie qun zhu qiao an pai,*

感谢群主巧安排

*Jin wan bai qi shang ge tai;*

今晚白棋上歌台

*Bie de shuai ge wo bu wang,*

别的帅哥我不望

*Xian lai hui hui li xiu cai.*

先来会会李秀才

.....

*Li Longqiu: Xiu Cai comes to meet Huang Yuexiang.*

*Tonight the king of song against the king of song;*

*In the end, love or fighting.*

*Everyone watch the center of the stage.*

*Huang Yuexiang: Thanks to the group master for the clever arrangement.*

*Tonight set up a folk song stage;*

*I don't want to see other handsome guys.*

*First to meet Li Xiu Cai.*

.....



## 2) Competition Song

After the invitation song, we enter the official antiphonal singing competition song. As soon as the competition started, the atmosphere in the singing arena became tense and heated. Both sides of the song contest were fighting like a war, hoping to beat each other. The lyrics they improvise are witty and funny, and the speed of making up songs is very fast, which shows the character of the people of Rongshui who are not willing to be left behind and dare to be the first. For example, the song "Competition Song" sung by Hu Huilan and Xie Qingliang.

*Hu Huilan: Shan ge ni hui wo ye hui,*

山歌你会我也会

*Wo you ying gong cai zuo lei.*

我有硬功才坐擂

*Nan quan bei tui wo lian guo,*

南拳北腿我练过

*Bu pa ni wu ba jiao chui.*

不怕你舞八角锤

*Xie Qingliang: Chang ge peng dui chen mo jin,*

唱歌碰对沉默金

*Zhe ge gao di wo yao zheng.*

这个高低我要争

*Dui ni jiang ju lao shi hua,*

对你讲句老实话

*Shi zai bu de ping ban fen.*

实在不得平半分

.....

*Hu Huilan: We can both sing folk songs.*

*I have the strength to fight with you.*

*I've practiced all the northern and southern kicks.*

*I'm not afraid of your hammer.*

*Xie Qingliang: I'm lucky to meet a low-profile opponent in singing.*

*Today I must fight with you,*

*To tell you the honest truth,*

*If you can't, you'll have a draw.*

.....

### 3) Breakup Song

When the antiphonal singing comes to an end, both parties will sing the "break-up song" automatically. Usually, at this time, the winner of the song is already known, and the two sides will end after a few minutes, mostly with the content of mutual blessing and meeting again, and the song is peaceful and friendly. If the two teams are equal in strength, both sides refuse to let go of this last chance, but use the limited time left to fully express themselves. In this way, you and I, each exerting its own ability, often the end part of the climax again, so that listeners are greatly enchanted. For example, the "Breakup Song" sung by Rongshui Hanmin singers Hu Huilan and Xie Qingliang.

*Hu Huilan: Jin ye chang ge kuai dao diao,*

今夜唱歌快到调

*Gao su yi sheng ge tong nian.*

告诉一声歌同难

*Ni shi ge wang ge sheng mei,*

你是歌王歌声美

*Tong ni chang ge wo han yan.*

同你唱歌我汗颜

*Xie Qingliang: Sui ran chang ge hui shang yin,*

虽然唱歌会上瘾

*Tong ni chang ge wo kai xin.*

同你唱歌我开心

*Ke xi bi sai shi jian dao,*

可惜比赛是剪刀

*Xin you bu gan ye ai ting.*

心有不甘也爱听

.....

*Hu Huilan: Tonight's singing is almost over,*

*Tell Brother Xie:*

*You are the king of singing, your voice is beautiful.*

*I'm ashamed to sing with you.*

*Xie Qingliang: Although singing is addictive*

*I am happy to sing with you;*

*Unfortunately, the competition time is up.*

*I have to stop even if I'm not happy.*

.....

#### 4.2.1.3 Unison Singing

The folk songs are sung in unison, which is a common way of singing Han folk songs in Rongshui. This form of singing is sung by three people or more than three people, mostly in the case of collective labor and farming work, and the singing content is extensive, which can regulate the mood of laborers, eliminate the tedium of labor and enhance the efficiency of labor. Singing the same melody together by everyone can demonstrate the collective power and connect the singer and the people closely, so it has strong participation. For example, the folk song "The Lantern Festival" is sung in unison.

*Zheng yue shi wu nao yuan xiao,*

*正月十五闹元宵*

*Shou na hua deng qing zai shao.*

*手拿花灯情在烧*

*Jin wan ruo zou tao hua yun,*

*今晚若走桃花运*

*Ge mei tong zou feng liu qiao.*

*哥妹同走风流桥*

*The 15th day of the first month is the Lantern Festival.*

*The fiery red lanterns symbolize love.*

*If we are lucky tonight*

*Brother and sister step into love hand in hand.*

Table 4. 1 Singing Form of Rongshui Han Folk Songs

Singing Form	Feature	Classification	Usage
solo singing	One person	None	More common
antiphonal singing	Male and female, group	Invitation song, Competition song, Breakup song	Most common
unison singing	Three or more people	None	Not so common

Source: Wang Shun (2022)

#### 4.2.2 Vocalization Methods

The vocal methods of Rongshui Han folk songs include two types: true voice and a mixture of true and falsetto voice. Since the folk songs of Rongshui mainly express the content of the lyrics through music, they have a narrow range and are suitable for true voice singing, so they are more commonly used. The combination of true and falsetto voice is mostly used for tenor singing.

##### 4.2.2.1 Natural Voice

When using natural voice to perform Han folk songs in Rongshui, it is performed in the natural voice area, focusing on chest resonance and oral resonance, and the voice is as natural and smooth as language, and the range is not too wide, mainly some old people or people with low range sing the lower voice area, and the range is between "a-a1". Whether in life, labor, leisure and other occasions, are suitable to use the natural real voice to sing. The most popular melodies that people use their natural voices for are the four-sentence folk songs. When singing the lyrics, the intensity and color of the voice differs due to the different emotions expressed in the lyrics, but the whole reflects the characteristics of calmness and evenness.

##### 4.2.2.2 Natural voice and falsetto mix

This sound, with a predominantly natural voice and a blend of falsetto, relies mainly on the dynamics brought about by respiratory support, together with the edge of the vocal folds vibrating and focusing on cephalic resonance. The voice thus emitted has a wider range and is stronger. This singing method arose in the mountains and

mountain labor, traditional working people live in the mountains and forests and other sparsely populated open natural environment, in order to transmit the sound to the farthest, must raise the voice tone, and the falsetto in the high voice area is not bright enough, so they mastered a true falsetto mixed singing techniques. The performers are mostly men with better voice conditions, because men mainly work outdoors on occasions, in a specific context, in a specific environment, expressing their love for nature in the face of it. This mixture of natural and falsetto voice is more high and bright and infectious.

#### **4.2.3 Breathing Movement of Singing**

Breathing is the source of singing. There is a saying in the vocal music circle that "whoever knows breathing will sing", which shows the importance of breathing in singing. For Rongshui Han folk singers who have lived in the mountains for a long time, they do not understand what kind of concept breathing is, but they do know under what circumstances they should inhalation, lifting, breathing, sinking, that is, the so-called skillful use of their breathing will make folk songs sing beautifully.

##### **4.2.3.1 Singing Inhalation**

In vocal singing, singing each song requires breathing before singing, while the "inhalation" of Rongshui Han folk singers is mostly used in the high-pitched part at the beginning of the song. In Rongshui Han folk songs, the beginning of the first sentence is very important. It should be powerful and pursue the explosive power of the voice. As the saying goes, "A thousand words are important, and the listener will accept them automatically". Rongshui Han folk singers will use their breath to rush to the upper jaw, producing a strong and powerful voice, strong and penetrating.

##### **4.2.3.2 Lifting the Breath**

The "lift the breath" is used in the speaking and singing of the Rongshui Han folk songs. At this time, the breath can be collected and released with elasticity. If you simply read the words without the support of breath, then there is no feeling like singing and speaking, that is, simply speaking without melodic pitch; and if you sing with the original breath, you will lose the characteristics of singing and speaking, that is, simply singing. Therefore, the breath has to be "lifted" to sing this part, lift the breath, when it should be closed, when it should be put down, so that the rhythm of the Rongshui Han folk song can be sung.

#### 4.2.3.3 Changing the Breath

Generally speaking, you have to change the breath once at the end of a phrase. Different types of Rongshui Han folk songs have different air changes, and the same Rongshui Han folk song also has different air changes when singing different emotions. When singing the more emotional antiphonal singing, the breath change is rapid and strong; when singing the lyrical love songs, the breath change should be slow and delicate, and the breath change should be integrated with the content of the folk song. And the same song, also in according to the song different environment and mood to change the breath.

#### 4.2.3.4 Sinking Breath

The "sinking breath" is generally used in two places in Rongshui Han folk songs: firstly, in the downward melody of one word and many notes; secondly, at the end of each line of the song. The "sinking breath" of the Rongshui Han folk singers is to slowly put down the breath along with the sound of the word, the volume should be controlled at this time, slightly reduced, and the muscles slightly relaxed, so that the breath drives the final sound slowly out, prolonging the pronunciation time and making the sound flow naturally.

#### 4.2.4 Embellishment

The so-called embellishment is, as the name implies, to embellish the vocal. In the article "A Brief Discussion of the Expressive Function of Folk Song Embellishment", the author gives a more detailed explanation of embellishment: "The so-called embellishment is a melodic technique and singing skill to make the melody more vivid and infectious by using decorative tones to modify and embellish the melody of folk songs in singing". The singing of a song can break the monotony of the melody, strengthen the singing personality of the song, and increase the national charm precisely because of the addition of embellishment in the appropriate places.

In the singing of Rongshui Han folk songs, the singers mostly improvise and sing out of their mouths. When singing folk songs, they are free to sing without any restraint. When different singers sing, they often add appropriate ornamental sounds according to their own understanding and grasp of the folk songs or to their emotional needs, and the use of these ornamental sounds makes the songs vivid and characteristic, melodious and melodious. The reason why every singer feels different when singing



the same folk song is that everyone's embellishment is different, and the embellishment is a common and indispensable factor for self-expression. In the singing of the folk songs of Rongshui, two kinds of embellishment techniques, leaning and sliding, are often used.

#### 4.2.4.1 Appoggiatura

In Rongshui Han folk songs, the appoggiatura generally consists of two tones, mainly expressed in a crescendo relationship; the appoggiatura serves to reinforce the main tone in the melody, making it more beautiful and lively.

#### 4.2.4.2 Glissando

Many foreign folk singers often want to learn the melody of Rongshui Han folk songs when they are antiphonal singing with Rongshui Han folk singers, but they can't learn it and often sing out of tune; there are also many apprentices who are comfortable in learning the lyrics of the song, but when they learn the melody of Rongshui Han folk songs, they have to spend a lot of effort to ponder, train and experience it carefully, because the The reason is that it is difficult to control the glissando singing. If you don't know how to sing the slide well, you will sing out of tune on the melody of the slide. In the folk songs of Rongshui Han, the use of glissando is also more and more distinctive.

#### 4.2.5 The Use of Resonance

The resonance requirement of the folk songs of the Rongshui Han nationality is characterized by oral resonance, plus cephalic and thoracic resonance. To achieve the expected standard and requirement of this resonant tone, the focus is on the adjustment of the oral cavity and pharynx, the specific singing state is: the corners of the mouth grinning horizontally to the left and right, half showing the incisors, smiling; the position of the larynx is relatively stable or slightly higher; the force point of the voice is placed in the front part of the hard palate; at the same time, the resonance of singing is different from the use of the sound area, singing emotion, special singing methods, etc., which are also These are the main reasons for the formation of folk song singing style.

The resonance center of gravity is placed above and below the mouth and larynx when singing in the middle and low vocal range, in order to be natural and comfortable, but it does not pursue the unity of the resonance between the chest and head cavities as



required in Italian American singing; the resonance point is shifted to above the nasal cavity when singing in the soprano voice; furthermore, when expressing emotions, the resonance point is placed in a higher position in front when expressing folk songs characterized by happy and joyful emotions, and the The resonance point is placed in a higher position in front and the resonance cavity is narrowed to make the sound crisp and bright. For folk songs expressing deep feelings of longing, the resonance tube should be thinned and made longer, and the resonance point should be moderately moved back above the nasopharyngeal cavity, so that the tone becomes relatively dark. Sometimes it is necessary to adjust the resonance cavity accordingly, for example, in some folk songs, there are often seven or eight degrees of upward sliding tone, and the resonance often moves quickly from the chest cavity to the oral cavity and head cavity, and the joint use of resonance in the chest, oral cavity and head is formed.

### **Summary**

To sum up, the improvisation of Rongshui Han folk songs is mainly reflected in the improvisation of lyrics. The improvisation of lyrics and melodies is the main feature of Rongshui Han folk songs. This form of singing requires folk singers to improvise lyrics based on time, place, events and emotions and sing them to a fixed melody, usually in the form of a duet or solo. Lyrics are typically written in a 7-word and 4-sentence structure, and the 1st, 2nd, and 4th lines must rhyme. From the perspective of singing characteristics, the singing form, the use of real and falsetto voices, the way of breathing, the characteristics of embellishment and the use of resonance are all unique. Rongshui County, where the Rongshui Chinese folk songs are sung, is a place where many ethnic groups live together, and each ethnic group has its own ethnic language, but Han language has become the common language in the area. As a result, all ethnic groups are learning and singing Han folk songs. Rongshui Han folk songs have a strong social utility in the local society and have influenced the development of folk songs of neighboring ethnic groups. Therefore, it is necessary to study the improvisation and singing characteristics of the Rongshui Han folk songs.

## CHAPTER V

### THE MUSIC CHARACTERISTICS OF RONGSHUI HAN FOLK SONGS IN GUANGXI, CHINA

Melody is the most important component of a song, the soul of music, and the result of people's cultural choices. Melody is one of the manifestations of culture, and the character of a nation can be reflected through the form of its musical melody. Different folk songs have different social functions in the lives of Rongshui people. Researcher classify Rongshui Han folk songs according to their singing content and melody characteristics, usually including five types: Labor song, Toast song, Policy song, Blessing songs, and Love song.

In this chapter, the following five types of Rongshui Han folk songs will be classified and representative songs from each type will be selected for analysis. These songs were collected by the author through fieldwork in the first half of 2023, and the videos can be viewed by scanning the QR code. The study of each component aspect of the melody allows us to understand the musical characteristics of the Rongshui Han folk songs.

**5.1 "Chan De Mang Cao Deng Kai Hua " -- Labour Song**

**5.2 "The Glass Must See The Bottom" -- Toast song**

**5.3 "Fu Min Zheng Ce Shi Yuan Tou" -- Policy song**

**5.4 "Bless Loved Ones" -- Blessing Song**

**5.5 "You Dui Po" -- Love Song**

Next, there will be five songs corresponding to the five genres as the object of analysis: Range, Motion, Tempo, Scale, Melody analysis.

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## 5.1 "Chan De Mang Cao Deng Kai Hua" Labour Song

Villagers sing songs to relieve boredom when they are working or when they are resting. It is also said that while doing farm work, the boy likes the girl next to him who is planting rice seedlings and will sing a folk song to hit on her. The next song to be analyzed is a male/female duet of the labor song "Chan De Mang Cao Deng Kai Hua", which reflects the hardworking, simple and optimistic attitude of the people of Rongshui. The analysis includes:

Following chart shows the formal structure of " Chan De Mang Cao Deng Kai Hua " can be divided as follow:



Formal Structure of " Chan De Mang Cao Deng Kai Hua"

Following table shows each two sections of this music.

Table 5. 1 The musical sections of " Chan De Mang Cao Deng Kai Hua "

Phrase	A	B
Measures	1-4	5-8

Source: Wang Shun (2023)

### 5.1.1 Section A of "Chan De Mang Cao Deng Kai Hua"

This section is made up of four measures.

si yue li lai zhong zhi ma zhi ma ke xiao shou nan na  
 四 月 里 来 种 芝 麻 芝 麻 颗 小 手 难 拿  
 Gro-wing ses - ame seeds in Apeil Ses-ame sm - all . hard to take

Figure 5. 1 The Section A of " Chan De Mang Cao Deng Kai Hua"

Transcription by Wang Shun (2023)

Table 5. 2 Analysis of musical characteristic in Section A

Category	Characteristic
Range	From C to C (one octave)
Motion	Ascending and disjunction
Tempo	Allegretto ( $\text{♩}=106\sim108$ )
Pitch frequency	C - F - D - G - E - A (From most to least)
Melody analysis	The first bar of the melody takes a big jump from the lowest pitch C directly to the higher octave C, then gradually moves downward with a wavy line melodic direction and finally returns to the starting pitch C to end. As you can see from the red markings above, the rhythmic pattern of this labor song is very regular, mainly one eighth note (first half beat) + two sixteenth notes (second half beat).

Source: Wang Shun (2023)

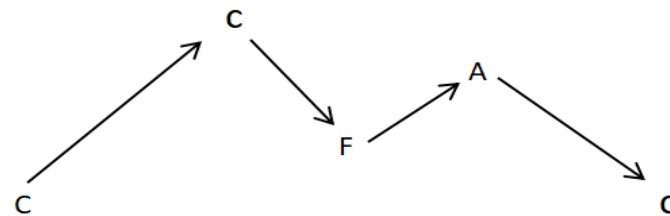


Figure 5. 2 Melody analysis of Section A

Source: Wang Shun (2023)

### 5.1.2 The Section B of "Chan De Mang Cao Deng Kai Hua"

This section is made up of four measures.

ke da ke xiao sa xia di chan de mang cao deng kai hua  
 颗 大 颗 小 撒 下 地 铲 得 芒 草 等 开 花  
 So - wing seeds into the gro-und Wee-ding and waiting for flowering

Figure 5. 3 The Section B of " Chan De Mang Cao Deng Kai Hua"

Transcription by Wang Shun (2023)

Table 5. 3 Analysis of musical characteristic in Section B

Category	Characteristic
Range	From C to A (Major sixth)
Motion	Ascending and disjunction
Tempo	Allegretto ( $\text{♩}=106\sim108$ )
Pitch frequency	F - D - C - G - A (From most to least)
Melody analysis	The melody is dominated by a minor second and a minor third jump. The first bar starts with the main F and goes up and down around it, ending at the lowest C. The rhythmic pattern of this part is also very regular, mainly an eighth note (first half beat) + two sixteenth notes (second half beat), an eighth note with a dot and four consecutive sixteenth notes. The overall rhythm is dense and cheerful, reflecting the rhythmic sense of labor, which is cleverly combined with singing. Labor songs reflect the wisdom and strength of the working people, and through labor songs, demonstrate the optimistic spirit of the working people, as well as the qualities of diligence and fearlessness.

Source: Wang Shun (2023)

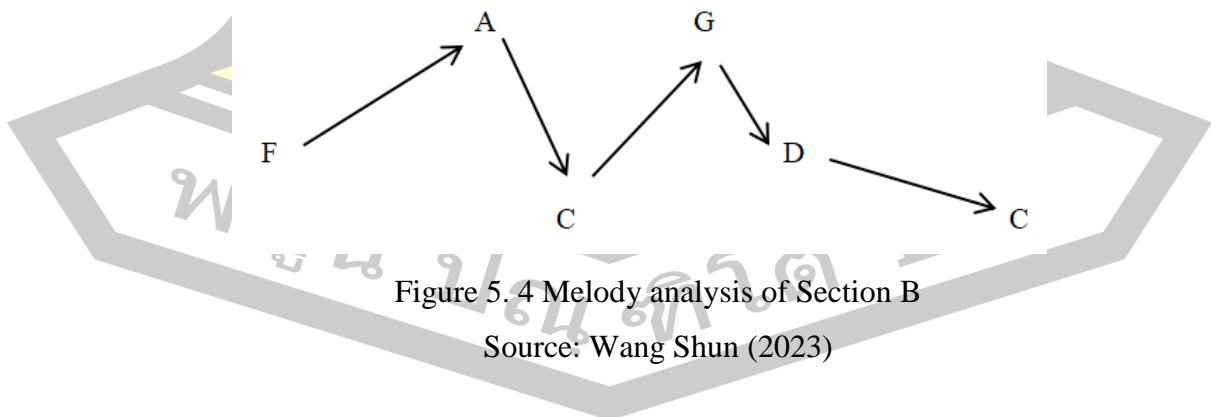


Figure 5. 4 Melody analysis of Section B

Source: Wang Shun (2023)



Figure 5. 5 A man and a woman duet a labor song in Rongshui County  
Source:WangShun (2023)

### 5.2 "The Glass Must See The Bottom" -- Toast song

The toast song is often sung on festive occasions and at welcoming banquets. It is a song used to toast, persuade, and express good wishes and respect. The toast song can be sung to express friendship, gratitude and affection. It is the expression of people's hospitality and etiquette. It is also their praise of wine and music, but also the understanding, perception and application of life. Therefore, the combination of wine and song is an important way to show culture, which makes people feel the sense of group belonging and even national identity. In the traditional folk songs of Rongshui area, toast songs are very common. However, unlike other regions and ethnic minority Toast songs, people in Rongshui region like to improvise lyrics to express their respect and goodwill when singing Toast songs.

Following chart shows the formal structure of " The glass must see the bottom " can be divided as follow:



Formal Structure of " The glass must see the bottom" The following table shows each four sections of this music.

Table 5. 4 The musical sections of " The glass must see the bottom"

Phrase	A	A <sub>1</sub>
Measures	1-8	9-16

Source: Wang Shun (2023)

### 5.2.1 The Section A(1-4) of "The Glass Must See The Bottom"

This section is made up of four measures.

♩ = 56

2 3 4

he qv na ge he cong ya wu wang ming  
 何 去 (那 个) 何 从 (呀) 勿 忘 名  
 Don't forget the name wherever you go

Figure 5. 6 The Section A(1-4) of "The Glass Must See The Bottom"

Transcription by Wang Shun (2023)

Table 5. 5 Analysis of musical characteristic in Section A(1-4)

Category	Characteristic
Range	From B $\flat$ to G (major 6th)
Motion	Repeated notes and disjunction
Tempo	Larghetto and Rubato ( $\text{♩} = 56 \sim 58$ )
Pitch frequency	E $\flat$ - F - C - B $\flat$ - G (From most to least)
Melody analysis	The melodic contour starts at E $\flat$ , goes down to B $\flat$ and then rises to the highest note, G, ending at F. The first and third bars have exactly the same melody. It's the motivation for the song.

Source: Wang Shun (2023)



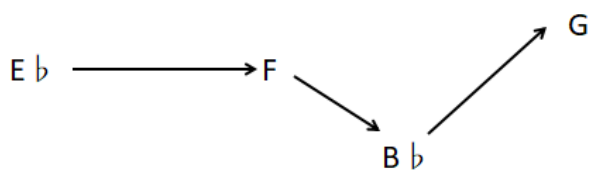


Figure 5. 7 Melody analysis of Section A(1-4)

Source: Wang Shun (2023)

### 5.2.2 The Section A(5-8) of "The Glass Must See The Bottom"

This section is made up of four measures.

Musical notation for Section A(5-8) of "The Glass Must See The Bottom". The notation is in treble clef with a key signature of two flats (Bb and Eb). The melody consists of four measures, numbered 5 to 8. The lyrics are written below the notes.

5	6	7	8
jin tian na ge	xiang ju ya	ji kai	xin
今 天 (那 个)	相 聚 (呀)	几 开	心
We have a	great time	together	today

Figure 5. 8 The Section A(5-8) of "The Glass Must See The Bottom"

Transcription by Wang Shun (2023)

Table 5. 6 Analysis of musical characteristic in Section A(5-8)

Category	Characteristic
Range	From Bb to F (Minor 5th)
Motion	Ascending and disjunction
Tempo	Larghetto and Rubato ( $\text{♩}=56\sim 58$ )
Pitch frequency	Eb- Bb - C - F - A (From most to least)
Melody analysis	The first two bars are exactly the same as the first phrase. The melodic contour starts with Eb and rises to the highest note, Fb, after descending to Bb and ending with Bb.

Source: Wang Shun (2023)

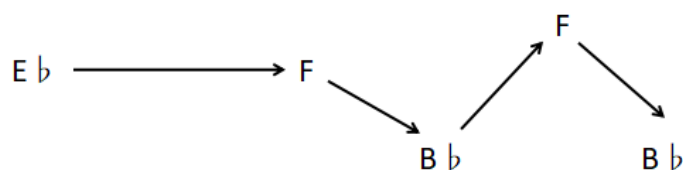


Figure 5. 9 Melody analysis of SectionA(5-8)

Source: Wang Shun (2023)

### 5.2.3 The Section A<sub>1</sub>(9-12) of "The Glass Must See The Bottom"

This section is made up of four measures.

9      10      11      12

wo yao na ge da jia ma peng bei jiu lei  
 我 邀 (那 个) 大 家 (嘛) 碰 杯 酒 咧  
 I invite everyone to drink a toast

Figure 5. 10 The Section A<sub>1</sub> of "The Glass Must See The Bottom"

Transcription by Wang Shun (2023)

Table 5. 7 Analysis of musical characteristic in Section A<sub>1</sub>(9-12)

Category	Characteristic
Range	From B $\flat$ to F (Minor 5th)
Motion	Repeated notes and disjunction
Tempo	Larghetto and Rubato ( $\text{♩}=56\sim58$ )
Pitch frequency	E $\flat$ - C - F - B $\flat$ (From most to least)
Melody analysis	The melody contour begins with E $\flat$ and goes through the lowest B $\flat$ to C. The reduction part is almost the same as the A part, the difference is that it ends on the C note.

Source: Wang Shun (2023)

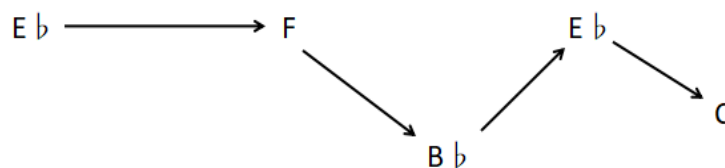


Figure 5.11 Melody analysis of Section A1(9-12)

Source: Wang Shun (2023)

### 5.2.4 The Section A1(13-16) of "The Glass Must See The Bottom"

This section is made up of four measures.

13 14 15 16

bu jian na ge bei di ma bu shou bing ai  
 不 见 (那 个) 杯 底 (嘛) 不 收 兵 (哎)  
 Don't quit until you see the bottom of the cup

Figure 5.12 The Section A1(13-16) of "The Glass Must See The Bottom"

Transcription by Wang Shun (2023)

Table 5.8 Analysis of musical characteristic in Section A1(13-16)

Category	Characteristic
Range	From B $\flat$ to F (Minor 5th)
Motion	Repeated notes and disjunction
Tempo	Larghetto and Rubato ( $\text{♩}=56\sim58$ )
Pitch frequency	E $\flat$ - B $\flat$ - C - F - A (From most to least)
Melody analysis	The ending phrase is exactly the same as the melody of the second phrase. E $\flat$ and F $\flat$ appear twice in the first measure. The melodic contour begins with E $\flat$ and rises to the highest note, F $\flat$ , after descending to B $\flat$ and ending with B $\flat$ .

Source: Wang Shun (2023)

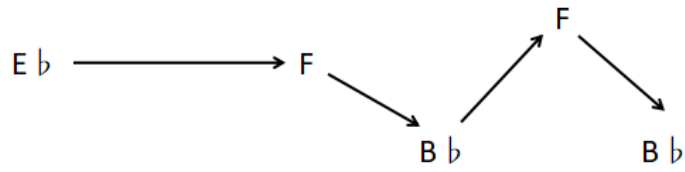


Figure 5. 13 Melody analysis of Section A1(13-16)

Source: Wang Shun (2023)

$\text{♩} = 56$   
 1 he qv na ge he cong ya wu wang ming  
 何 去 (那 个) 何 从 (呀) 勿 忘 名  
 Don't forget the name wherever you go  
 2  
 3  
 4  
 5 jin tian na ge xiang ju ya ji kai xin  
 今 天 (那 个) 相 聚 (呀) 几 开 心  
 We have a great time together today  
 6  
 7  
 8  
 9 wo yao na ge da jia ma peng bei jiu lei  
 我 邀 (那 个) 大 家 (嘛) 碰 杯 酒 咧  
 I invite everyone to drink a toast  
 10  
 11  
 12  
 13 bu jian na ge bei di ma bu shou bing ai  
 不 见 (那 个) 杯 底 (嘛) 不 收 兵 (哎)  
 14  
 15  
 16

Figure 5. 14 The first -half -phrase of each section of "The Glass Must See The Bottom"

Transcription by Wang Shun (2023)

The ending phrase is a repetition of the melody of the A part. This is a four-phrase folk song with a repetitive juxtaposition. The third and fourth phrases of this folk song are basically the extend of the first and second phrases, and the first and second phrases are basically the same or similar, except for a few changes in a few notes. Therefore, it can be said that the four phrases of the whole song are evolved from the same musical material. The toast is based on the major second and minor third

progressions, with a high range but not exceeding the minor seventh. The melody does not change much between each phrase, reflecting the simplicity, enthusiasm and kindness of the people of Rongshui.



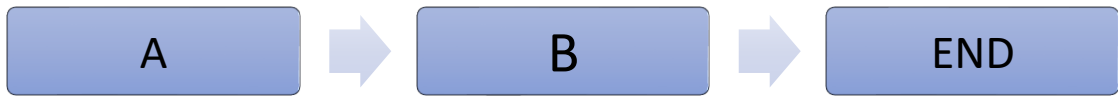
Figure 5. 15 A man singing at a party during a toast

Source: WangShun (2023)

### 5.3 “Fu Min Zheng Ce Shi Yuan Tou” -- Policy song

Rongshui County is located in a mountainous area and is economically and culturally backward. Folk songs are rare cultural carriers, and people use Rongshui Han folk songs to sing praises of the new life, the new society and the Communist Party. Policy songs are used to publicize the policies of local government, promote foreign exchange and enrich folklore activities. For example, the folk song "Fu Min Zheng Ce Shi Yuan Tou" sings about the policy of developing rural economy. Although the lyrics are simple and short, they are concise, singing about the common people's support for the leadership of the Communist Party, their praise for the policy of getting rich, and their pursuit and longing for a happy life in the future. Nowadays, in all towns and villages in Rongshui County, the government departments also make use of local policy folk songs to let the public better understand the government's intention and thus promote the work smoothly.

Following chart shows the formal structure of "Fu Min Zheng Ce Shi Yuan Tou " can be divided as follow:



Formal Structure of "Fu Min Zheng Ce Shi Yuan Tou " The following table shows each three sections of this music.

Table 5. 9 The musical sections of "Fu Min Zheng Ce Shi Yuan Tou"

<b>Phrase</b>	A	B	END
<b>Measures</b>	1-2	3-4	5-7

Source: Wang Shun (2023)

### 5.3.1 The Section A of "Fu Min Zheng Ce Shi Yuan Tou"

This section is made up of two measures.

Figure 5. 16 The Section A of " Fu Min Zheng Ce Shi Yuan Tou"

Transcription by Wang Shun (2023)

Table 5. 10 Analysis of musical characteristic in Section A

<b>Category</b>	<b>Characteristic</b>
Range	From C# to D# (major 9th)
Motion	Ascending and disjunction
Tempo	Lento (♩=50~52)
Pitch frequency	C# - D# - G# - F# (From most to least)
Melody analysis	The melodic contour starts at C# and gradually progresses upwards an octave to the highest pitch, D#, ending at C#. The markings use the modal progression technique, the

rhythm is identical, and two sixteenth notes + an eighth note appear twice in succession to enhance the melodic sense.

Source: Wang Shun (2023)



Figure 5.17 Melody analysis of Section A

Source: Wang Shun (2023)

### 5.3.2 The Section B of "Fu Min Zheng Ce Shi Yuan Tou"

This section is made up of two measures.

Figure 5.18 The Section B of "Fu Min Zheng Ce Shi Yuan Tou"

Transcription by Wang Shun (2023)

Table 5.11 Analysis of musical characteristic in Section B

Category	Characteristic
Range	From C# to C# (one octave)
Motion	Conjunction, disjunction and repeated the notes
Tempo	Lento ( $\text{♩}=50\sim 52$ )
Pitch frequency	G# - A# - C# - D# - F# (From most to least)
Melody analysis	The melodic contour begins with the high C# and gradually progresses down an octave to end with the lowest C#. The melodic direction is the exact opposite of the first phrase. The



two notes and rhythms in the red markings are identical and serve to emphasize the timbre.

Source: Wang Shun (2023)

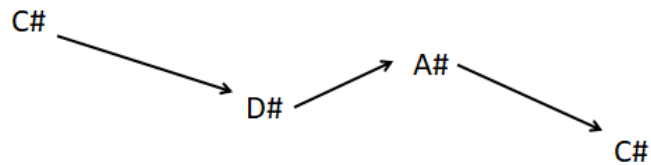


Figure 5. 19 Melody analysis of Section B

Source: Wang Shun (2023)

### 5.3.3 The Section End of "Fu Min Zheng Ce Shi Yuan Tou"

This section is made up of three measures.

5 qian jia wan hu zheng zhi fu hao bi duan yang  
 千 家 万 户 争 致 富 好 比 端 阳  
 Families strive to get rich Like the Duan Yang

6

7 sai long zhou  
 赛 龙 舟  
 Festival boat race

Figure 5. 20 The Section End of "Fu Min Zheng Ce Shi Yuan Tou"

Transcription by Wang Shun (2023)

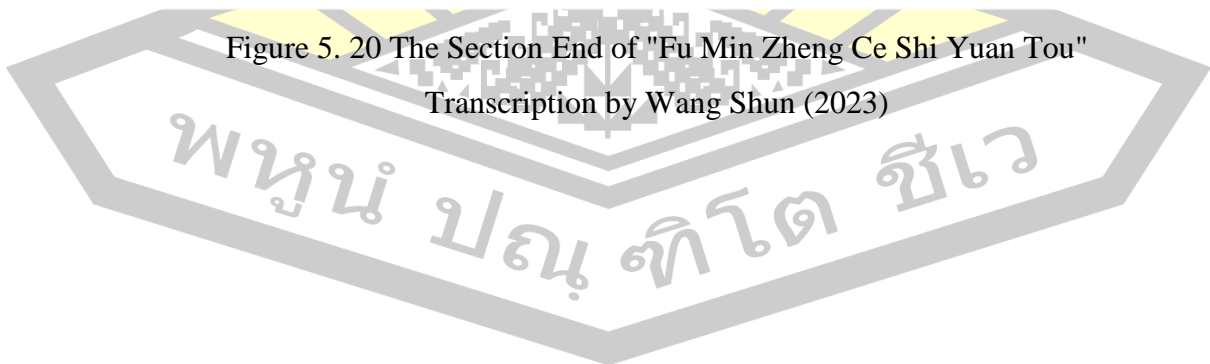


Table 5. 12 Analysis of musical characteristic in Section End

Category	Characteristic
Range	From C# to C# (one octave)
Motion	Repeated notes and disjunction
Tempo	Lento (♩=50~52)
Pitch frequency	F# - G# - C# - D# - A# (From most to least)
Melody analysis	The melodic contour begins at C# and gradually progresses up an octave to the highest pitch, C#, followed by a gradual progression from the high C# down an octave to the lowest pitch, C#. The third phrase is a recombination of the first and second motives, ending in C#, which is the so tone in the first key, the same as the end of the second phrase. This structure is not common among Rongshui Han folk songs, but it is very characteristic and clever.

Source: Wang Shun (2023)

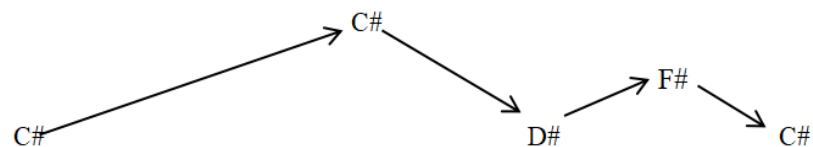


Figure 5. 21 Melody analysis of Section End

Source: Wang Shun (2023)

The melody development of this song is mainly characterized by a "wrap-around progression", with the so tone as the axis around which the melody undulates, forming a wave-like line, which is the backbone of the melodic framework. In some of the soothing rhythms of the Rongshui Han folk songs, ornamental sounds often appear, such as the two identical ornamental sounds that appear in the second line of this song.

3

xing fu he li shui chang liu  
幸 福 河 里 水 长 流  
The river of happiness flows long

4

Figure 5. 22 The Section End of "Fu Min Zheng Ce Shi Yuan Tou"  
Transcription by Wang Shun (2023)

Rongshui Han folk songs like to use embellishment. The embellishment is used to decorate the melody. A decorative note, also called a hua note, is a temporary note used to decorate the melody, a note marked with a special notation indicating that the note should be played with some kind of ornamentation. The above two ornamental notes make the melody richer, add color to the tune, increase the fluidity of the music, and make the song more distinctive.



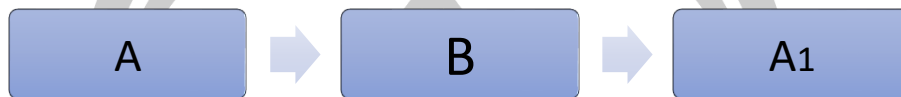
Figure 5. 23 A young male singer is singing the local policy song of Rongshui  
Source: WangShun (2023)

#### 5.4 "Bless loved ones"--Blessing Song

Blessing song is the song of congratulation and celebration. In the local area of Rongshui, blessing songs are sung for various festivals, marriages, birthdays, new houses and other happy events. They are generally sung in family or collective activities, and their expression is simple and uncomplicated, with good meaning, aiming at sending sincere blessings and care to the recipients. These songs reflect the traditional values of Rongshui people who love life, pay attention to family and care for others. Blessing songs also improvise lyrics based on different occasions and objects, making emotional expression more sincere and

enthusiastic, and pushing the atmosphere of the scene to a climax. This song "Blessing Loved Ones" expresses the blessing of the New Year between relatives and friends, and expresses the sentiment better by song endorsement.

Following chart shows the formal structure of " Bless loved ones " can be divided as follow:



Formal Structure of "Bless loved ones" The following table shows each three sections of this music.

Table 5. 13 The musical sections of " Bless loved ones "

Phrase	A	B	A1
Measures	1-6	7-8	9-12

Source: Wang Shun (2023)

### 5.4.1 The Section A of "Bless loved ones"

This section is made up of six measures.

♩ = 88

2 3 4

you yuan duo you yuan duo lei you yuan yi qi ba jiu  
 有 缘 多 有 缘 多 嘞 有 缘 一 起 把 酒  
 Very lucky very lucky Cele-brate the holiday

5 6

he yi ya wei  
 喝 啲 呀 喂  
 toge - ther

Figure 5. 24 The Section A of "Bless loved ones"

Transcription by Wang Shun (2023)

Table 5. 14 Analysis of musical characteristic in Section A

Category	Characteristic
Range	From Eb to Eb (one octave)
Motion	Ascending and disjunction
Tempo	Moderato (♩=86~88)
Pitch frequency	Eb - Bb - F - Ab - C (From most to least)
Melody analysis	The melodic contour starts from Eb and immediately goes up an octave to the highest pitch Eb, then the melody starts to gradually develop downwards and ends on the starting pitch Eb. There's a big jump of an octave in the first sentence. It reflects the deep blessings between loved ones.

Source: Wang Shun (2023)

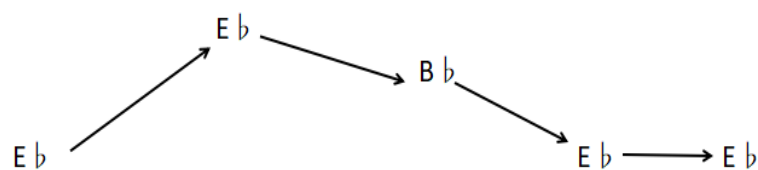


Figure 5. 25 Melody analysis of Section A

Source: Wang Shun (2023)

#### 5.4.2 The Section B of "Bless loved ones"

This section is made up of two measures.

7 8

wo yong shan ge lai dai jiu  
我 用 山 歌 来 代 酒  
I sing instead of wine

Figure 5. 26 The Section B of "Bless loved ones"

Transcription by Wang Shun (2023)

Table 5. 15 Analysis of musical characteristic in Section B

Category	Characteristic
Range	From Eb to C (major 6th)
Motion	Disjunction
Tempo	Moderato (♩=86~88)
Pitch frequency	C - B $\flat$ - A $\flat$ - E $\flat$ - F (From most to least)
Melody analysis	The melodic contour starts at A $\flat$ , immediately rises upwards to the highest pitch C, then proceeds in reverse, the melody goes downwards past the lowest pitch E $\flat$ and ends at F.

Source: Wang Shun (2023)



Figure 5. 27 Melody analysis of Section B

Source: Wang Shun (2023)

### 5.4.3 The Section A' of "Bless loved ones"

This section is made up of four measures.

zhu fu a ge xing fu duolei yi ya wei  
 祝 福 阿 哥 幸 福 多 嘞 咿 呀 喂  
 I wish my brother happi-ness every day

Figure 5. 28 The Section A' of "Bless loved ones"

Transcription by Wang Shun (2023)

Table 5. 16 Analysis of musical characteristic in Section A1

Category	Characteristic
Range	From C to C (one octave)
Motion	Ascending and disjunction
Tempo	Moderato ( $\text{♩}=86\sim 88$ )
Pitch frequency	$A\flat - B\flat - F - E\flat - C$ (From most to least)
Melody analysis	The melodic contour starts at $A\flat$ and immediately rises upwards to the highest pitch C, then the melody goes down past the lowest pitch C and again progresses upwards to $B\flat$ , finally ending at the song's starting pitch $E\flat$ .

Source: Wang Shun (2023)

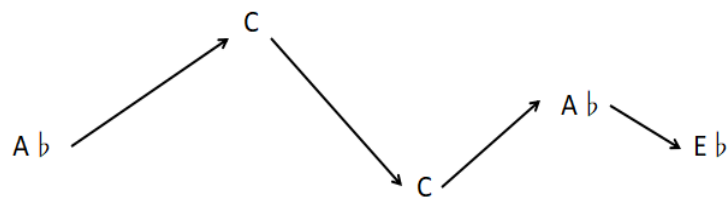


Figure 5. 29 Melody analysis of Section A1

Source: Wang Shun (2023)

This song "Blessing Loved Ones" is composed of five tones: Do, Re, Mi, So and La, without Fa and Xi, so it is a typical Chinese traditional pentatonic melody tune. The ending notes of the first and third lines fall on the  $E\flat$ , which should be sung as "so" in the first tune, so the melody of this folk song belongs to the Chinese traditional pentatonic scale in the zhi tune.

$\text{♩} = 88$   
 1 you yuan duo you yuan duo lei you yuan yi qi ba jiu  
 有缘多 有缘多 嘞 有缘一起把酒  
 Very lucky very lucky Celebrate the holiday

Figure 5. 30 The Section A1 of "Bless loved ones"

Transcription by Wang Shun (2023)



From the above markings, we can see that the rhythm pattern of this blessing song is very regular, mainly one eighth note (first half beat First half beat) + two sixteenth notes (second half beat), which concentrates on the rhythmic characteristics of the blessing song. Because people in Rongshui often sing this type of song collectively, so the simple and plain rhythm It is easier to master and more dynamic.



Figure 5. 31 Several middle-aged men and women are collectively singing Bless loved onessongs

Source:Wang Shun (2023)

### 5.5 “You Dui Po” --Love Song

Love song is the most numerous and characteristic kinds of folk songs among the Rongshui Han folk songs, mostly in the form of male and female duets to express love. Generally speaking, the expression of these folk songs is relatively lively and easy, with beautiful melodies. It can show the strong national emotion of the people of Rongshui and is a perfect medium for expressing love, which is very popular among the young people. “You Dui Po”, a love duet folk song, is full of passion and sincere feelings, expressing the love between two people in straightforward and subtle language.

Following chart shows the formal structure of “You Dui Po” can be divided as follow:



Formal Structure of " You Dui Po" The following table shows each four sections of this music.

Table 5. 17 The musical sections of "You Dui Po "

Phrase	A	B	REFRIN	END
Measures	1-6	7-12	13-20	21-24

Source: Wang Shun (2023)

### 5.5.1 The Section A of "You Dui Po"

This section is made up of six measures.

The musical score for Section A of "You Dui Po" is presented in two staves. The tempo is marked as  $\text{♩} = 108$ . The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The melody consists of six measures, with the notes F#, C#, G#, B, C#, and F# respectively. The lyrics are: "jin tian wo men you dui po" (Today we go to oppoe - sit hill) and "bian dan liang tou lu dui lu" (shoulder pole has two baskets). The notes are marked with measure numbers 1 through 6. Red boxes highlight the notes in measures 3, 4, 5, and 6.

Figure 5. 32 The Section A of "You Dui Po"

Transcription by Wang Shun (2023)

Table 5. 18 Analysis of musical characteristic in Section A

Category	Characteristic
Range	From F# to C# (perfect 4th)
Motion	Ascending and disjunction
Tempo	Lento ( $\text{♩} = 106 \sim 108$ )
Pitch frequency	G# - F# - B - C# (From most to least)
Melody analysis	The melodic contour starts with F#, slowly moves up to the highest pitch, C#, and then gradually moves back down to end with the starting note, F#. From the above markings, we can see that the rhythm pattern of this love song is very regular, mainly an eighth note (first half beat First half beat) + two

sixteenth notes (second half beat), concentrating on the rhythmic characteristics of the love song.

Source: Wang Shun (2023)

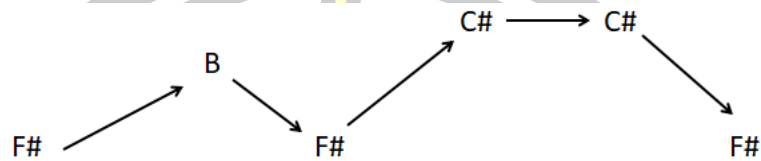


Figure 5. 33 Melody analysis of Section A

Source: Wang Shun (2023)

### 5.5.2 The Section B of "You Dui Po"

This section is made up of six measures.

7                                  8                                  9

jin      ri                  you      yuan                  lai      xiang      hui  
 今      日                  有      缘                  来      相      会  
 We      are                  lucky      to                  meet      today

10                                  11                                  12

you      yuan      xiang      hui                  wo      di                  ge  
 有      缘      相      会                  我      的                  哥  
 Lucky      to                  see      my                  brother

Figure 5. 34 The Section B of "You Dui Po"

Transcription by Wang Shun (2023)

Table 5. 19 Analysis of musical characteristic in Section B

Category	Characteristic
Range	From C# to C# (one octave)
Motion	Ascending and disjunction
Tempo	Allegretto (♩=106~108)

Pitch frequency	G# - B - C# - F# - D# (From most to least)
Melody analysis	This melody is dominated by progressions of minor thirds and major seconds. The melodic contour starts with C#, slowly moves up to the highest pitch C#, goes down through G# and then up again to the highest note C#, and finally gradually moves down to the end of F#.

Source: Wang Shun (2023)

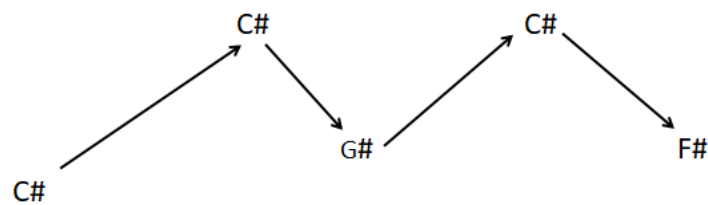


Figure 5. 35 Melody analysis of Section B

Source: Wang Shun (2023)

### 5.5.3 The Phrase of "You Dui Po"

This section is made up of eight measures.

13                      14                      15                      16

wo      di              ge      ya              wo      di              ge      ya  
 我      的              哥      呀              我      的              哥      呀  
 My      dear              brother              My      dear              brother

17                      18                      19                      20

gao      shan      da      gu              sheng      yin              yuan  
 高      山      打      鼓              声      音              远  
 The      drums      on      the              hill      are              far

Figure 5. 36 The Phrase of "You Dui Po"

Transcription by Wang Shun (2023)

Table 5. 20 Analysis of musical characteristic in Section Refrain

Category	Characteristic
Range	From bass D# to High pitched F# (major 10th)
Motion	Ascending and disjunction
Tempo	Allegretto (♩=106~108)
Pitch frequency	F# - C# - G# - B - D# (From most to least)
Melody analysis	This melody is dominated by progressions of minor thirds and major seconds. The melodic contour begins on the highest pitch, F#, slowly descends to G# and rests, and then slowly ascends again to end on C#. The span is more than one octave. The highest note of this phrase, F#, is also the highest pitch of the whole piece. The four bars marked in red are modal progressions, and this means of creating melodies is relatively common in Rongshui Han folk songs.

Source: Wang Shun (2023)

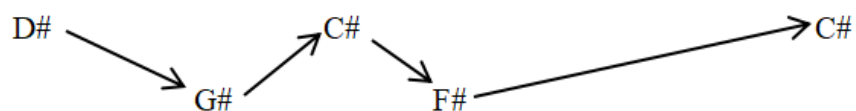


Figure 5. 37 Melody analysis of Section Refrain

Source: Wang Shun (2023)

#### 5.5.4 The Section End of "You Dui Po"

This section is made up of four measures.



According to the author's field investigation, love songs in Rongshui Han folk songs account for most of the songs, while duets between two men and two women are the most common, followed by group duets between four men and four women or more, and solo songs are also sung but very rare. Love songs are the most melodic and expressive among all kinds of folk songs in Rongshui. For example, the melody of this song, "Swimming to the Slope", has 24 bars in total and is three times longer than that of the labor song "Shoveling Mango Grass and Other Flowers".



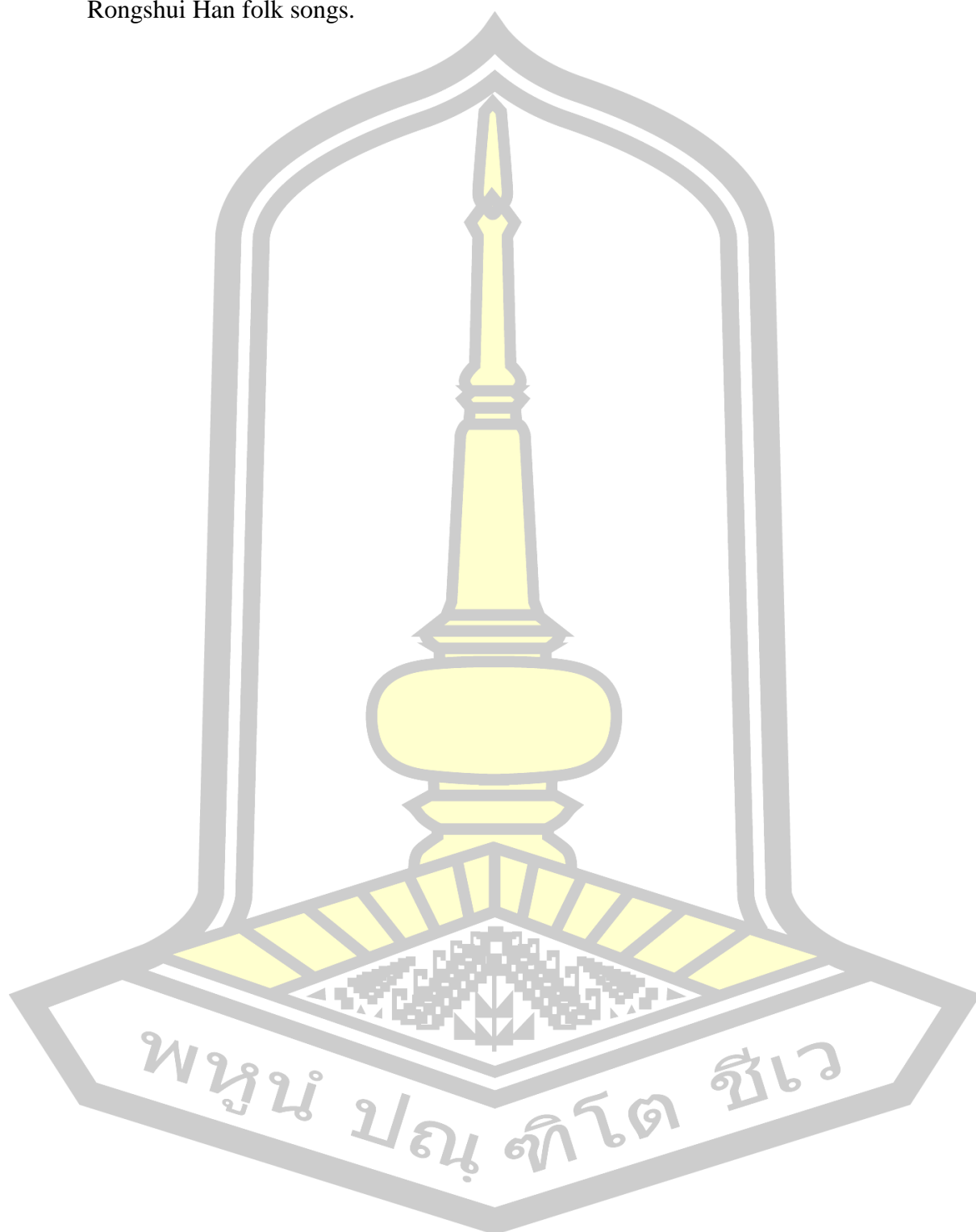
Figure 5. 40 A male Rongshui folk singer and a girl duet a traditional love song of Rongshui County  
Source: WangShun (2023)

### Summary

The rhythm of Rongshui Han folk songs is relatively uniform and tidy, with the speed mainly being medium and slow. Only labor songs and love songs have a slightly faster speed and stronger rhythmic sense. The sound range is relatively low, the range is relatively narrow, the melody progression is not much, there are fewer jumps, and there are fewer jumps for larger ones. Relatively stable and smooth, without significant fluctuations, reflecting the simple and kind-hearted personality traits of the people of Rongshui. The melody of Rongshui Han folk songs are beautiful, and the melody adopts the traditional Chinese five tone ethnic melody. The notes only have C, D, E, G, A, and there is no F or B. The five main singing styles of Labor song, Policy song, Toast song, Blessing song, and Love song together form the Han folk songs culture of Rongshui, which is a national tradition formed on the basis of long-term social production and life practice in Rongshui region. The combination of beautiful and simple melodies with



humorous and vivid improvised lyrics has always exuded a unique artistic charm in Rongshui Han folk songs.



## **CHAPTER VI**

### **GUIDELINES FOR THE TRANSMISSION OF RONGSHUI HAN FOLK SONGS**

Rongshui Han folk songs are a symbol of local ethnic culture in Liuzhou, Guangxi, and are a branch of the intangible cultural heritage "Liuzhou folk songs" of Guangxi level, which has a high cultural value for its transmission. Nowadays, scholars pay little attention to the Rongshui Han folk songs. Therefore, through fieldwork and interviews with six informants, the researcher hope to conduct in-depth analysis of the transmission status, difficulties, and suggestions of Rongshui Han folk songs in this chapter, in order to contribute to the inheritance and development of Rongshui Han folk songs. This study mainly analyzes the following content.

#### **6.1 Transmission method**

6.1.1 Family Transmission: Folk Songs Transmission of the Wei Family in Dongtian Village, Sirong Township

6.1.2 Mentor-apprentice Teaching Transmission

6.1.3 Folk Songs Competition Transmission

6.1.4 Pohui Transmission

#### **6.2 Problems facing the transmission of Rongshui Han folk songs**

6.2.1 The Shortage of Folk Songs Heirs

6.2.2 The Problem of Rapidly Decreasing Audience

6.2.3 Pressure From Modern Popular Songs

#### **6.3 Transmission suggestions of Rongshui Han folk songs**

6.3.1 The Government Integrates Rongshui Han Folk Songs into the Tourism Economy

6.3.2 Support the Establishment of Rongshui Han Folk Songs Lovers' association and Institute

6.3.3 Conduct Folk Songs Training Activities

6.3.4 Transmission by means of media

Rongshui Han folk song is an important branch of Liuzhou folk song. The folk songs originated from Yufeng Mountain in Liuzhou City and were transmitted in the urban area of Liuzhou City and the surrounding rural areas, with Rongshui County, Liuzhou City District, Luzhai County and Liucheng County being more prominent. 2007 was included in the intangible cultural heritage of Guangxi Zhuang Autonomous Region and was mainly transmitted in an oral way.

Li Longqiu (2022, interviewed) said: "In the past, Rongshui belonged to a poor mountainous area, and the children in the village usually went home to farm after primary or junior high school, and rarely continued their schooling. When the children grew up, they learned to sing folk songs under the best singers in the village or the surrounding villages. In addition to learning to sing the basic folk melodies, the main learning content is the knowledge and skills of improvisation the lyrics." Rongshui Han folk songs are mainly improvised songs, which require singers to be extremely adaptable in song pairing. Not only do they need to compose songs quickly, but they also need to be relevant to the theme, to the meaning, and to the scene, just like the ancient people who wrote poems and needed to answer fluently. Therefore, learners of folk songs spend a lot of time improving their ability to improvise lyrics and to exercise themselves in various singing situations. Singing folk songs became the best way for them to gain knowledge, learn about society, and find a partner. As a result, the local society gradually formed a folk song transmission pattern of "learning songs for teenagers, singing songs for middle-aged people, and teaching songs for old people".

### **6.1 Transmission Method**

He Jianwu (2022, interviewed) said: "Before the 1980s, Rongshui Han folk songs were mainly transmitted in two contexts: firstly, family transmission within the scope of the village, and secondly, teacher-apprentice transmission that breaks through the restrictions of the family village." The family transmission mainly refers to the transmission from generation to generation within the family within the scope of the village, and this kind of transmission has a certain closedness and exclusion. Due to being taught only to young people within the family, traditional melodies are only sung by a very few people, making it difficult for people outside the family to come into contact with them. As time goes by, many melodies and lyrics are being lost. Most of

the local excellent singers learn to sing folk songs under the elders of their clan since they were small, and it is the most stable transmission method of the Rongshui Han folk songs.

### **6.1.1 Family Transmission: Folk Songs Transmission of the Wei Family in Dongtian Village, Sirong Township**

Dongtian Village of Sirong Township is located in the Yongjiang River Basin of Rongshui, which belongs to the southwest mountains of Rongshui. The Wei family of this village is a very special group in the transmission of folk songs of Rongshui Han, which moved from Meixian County of Guangdong during the late Qing Dynasty, and has been more than 200 years by now. Nowadays, two members of the clan are famous as song kings in the area and even in the northern part of Guangxi. The Wei family is one of the few small groups that has preserved Rongshui Han folk songs through traditional family transmission methods to this day.



Figure 6. 1 96-years-old song king Wei Baode sings toast song

Source: Wang Shun (2022)

Since the transmission of the Rongshui Han folk songs in the village environment depends on the continuity with the family lineage, here I will first describe the transmission genealogy of the Wei family. Wei Baode, the oldest singer in the family, (2022,interviewed) said: “Our ancestors were a Hakka couple living in Meixian County, Guangdong Province, and we came to Rongshui County, Guangxi Province, more than 1,000 kilometers away to survive, settling in the mountainous area of this

remote Dongtian Village. Overcoming all the difficulties in living customs and other aspects, through the efforts of several generations, intermarriage with neighboring ethnic villages (women of our ethnicity marrying into a foreign ethnicity, or young people of a foreign ethnicity marrying and living in the village), the family gradually expanded.” Nowadays, the Wei family has reached the eighth generation in Dongtian Village, and Mr. Wei Baode is the fifth generation of the family.

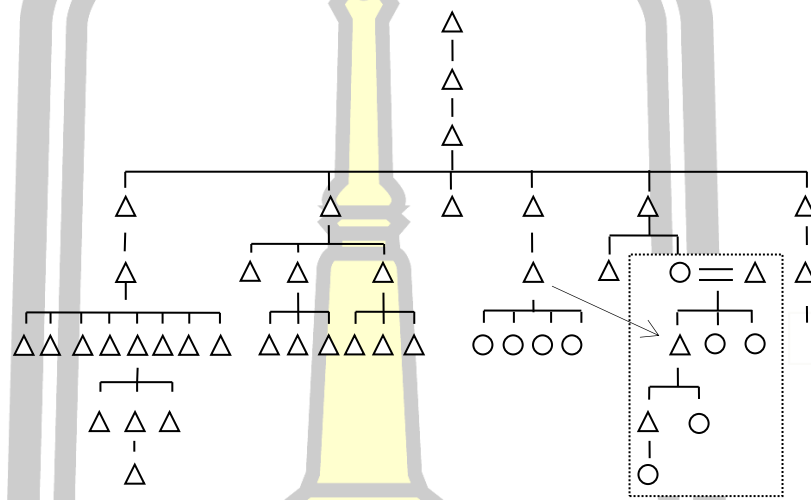


Figure 6. 2 Family Folk Song Heritage  
Source:WangShun (2023)

Note: "Δ" stands for male, "○" stands for female, "-" stands for blood relationship, "=" represents non-blood relationship.

According to Wei Baode, in the above figure, the horizontal rows from top to bottom indicate the first to eighth generations, and the dashed boxes indicate intermarriage between the clan and foreigners. The fifth and sixth generations of the Wei family are the two most populous generations in the clan. The survival rate of the population in the previous generations was low due to the poor living conditions, and from the seventh generation onward, the state implemented a family planning policy where each mother had only one child, which affected the growth of the family population to a certain extent.

The transmission of Rongshui Han folk songs is closely related to the transmission genealogy of the family. Rongshui County has a deep singing tradition, everyone loves to sing and everyone learns to sing, and every generation of the Wei

family has excellent singers who sing folk songs. Every year, the Wei family organizes singing activities together with other families in folk festivals.

As a Hakka family, the Wei family uses Hakka dialect for communication within the family and Guangxi Chinese for communication with foreigners. When someone asked the old song king and the clan members of Wei Baode if they could sing Hakka songs, he said that they only speak Hakka but not sing Hakka songs now, and that their favorite songs are Gui Liu folk songs (Han folk songs). When asked why the old man spoke Hakka but not sang Hakka songs, he replied, "It is not good to sing folk songs in Hakka, but the language and pronunciation of Han Chinese is perfect for singing folk songs."

Wei Baode (2022,interviewed) said: "the clansmen have been listening to folk songs since they were young, and when they grew up, they slowly learned to sing folk songs with the help of their elders, and the folk songs have been passed down from generation to generation. Each generation of the clan has its own folk song creators and singers, not only men can sing folk songs, women can also sing folk songs, they often sing folk songs at weddings and birthday celebrations in neighboring villages."

According to interviews, These folk singers often sing folk songs at weddings and birthday celebrations in neighboring villages. The folk songs sung by the village elders are usually four-line songs, which are also the most widely sung tunes in Rongshui County. The Wei family in Dongtian Village, Sirong Township, has been transmitting the tunes with four lines of songs for hundreds of years, and every generation sings these tunes, while too many lyrics have been made up and sung to be counted.

Nowadays, the young singers in the family still sing these traditional melodies. Due to the intermarriage between the clan and foreigners, young people from foreign clans have also learned to sing some melodies of the Rongshui Han folk songs. In contemporary society, the expansion of the clan's living circle and the diversification of communication methods have led the clan to learn more folk song melodies from each other across ethnic and regional boundaries, enriching and developing the transmission of Han folk songs in the clan.

### **6.1.2 Mentor-apprentice Teaching Transmission**



Li Longqiu (2022,interviewed) said: “Master-apprentice transmission refers to the learning behavior that occurs between different ethnic groups and regions as the exchange between regions and ethnic groups and the scope of personal life expand, and the learning of folk songs breaks the limitation of family villages, and the singers go to social networks. This is an open transmission method, and it is also the main transmission method of Rongshui Han folk songs in modern society.”

The social transmission of Rongshui Han folk songs is an expansion of the family transmission. In the transmission of the folk songs of Rongshui Han, the song kings are a special transmission group, and they are the professional singers of folk songs. Most of the singers grew up in the village environment, grew up under the influence of folk songs, and learned to sing folk songs under the village elders when they reached the age when they could sing folk songs. When their singing skills grew, the singers joined together to participate in local folk song competitions on various occasions. Then they start to go out into the society and learn more singers, learn to sing local and foreign folk songs, and learn from excellent folk singers as their teachers to expand the space of folk song singing.

Researcher have learned from interviews that, Li Longqiu is a famous Han Chinese folk singer in Rongshui County. He was awarded the "Folk Song King of Guangxi" in 2007, and is the representative inheritor of "Liuzhou Folk Song", an intangible cultural heritage project of Guangxi, and also served as the vice president of Guangxi Folk Song Society. He grew up in Wangdong Township and learned to sing folk songs from the village elders. He is a doctor by profession, but he left the village to work in the city of Rongshui County because of his work. In his spare time, he always insisted on learning to sing folk songs, and sang and learned to sing folk songs with local singers in every place he visited. Over time, he mastered dozens of foreign tunes in addition to the tunes he learned in the village since childhood. In the process of singing folk songs with different singers, he gradually mastered the folk song answering skills very well.

In 1990, he participated in the training course of "Folk Song University" held by Guangxi Folk Song Society and completed it as a formal student, which greatly improved his artistry in composing and singing folk songs. When he was young, he often gathered with his friends from the surrounding villages to sing folk songs while



drinking rice wine. In addition to his work, Li often participated in various folk song singing activities in Guangxi, whether they were held by folk people or by the government, he went to all of them. In 2007, he participated in the first Song King Competition held by Guangxi Culture Department and won the title of "Guangxi Folk Song King". In view of Li Longqiu's folk song talent and his important contribution to transmitting and spreading folk songs, he was awarded the title of representative transmitter of Liuzhou folk songs, an intangible cultural heritage project of Guangxi, by the Guangxi Culture Department in 2008.



Figure 6. 3 Honorary certificate of representative inheritor of folk songs

Source: Li Longqiu (2015)



Figure 6. 4 Li Longqiu shows folk song honors

Source: Li Longqiu (2015)

Li Longqiu is a doctor by profession, but he believes that his honor in folk songs is much greater than what he has achieved in his job. As a famous folk song king in Rongshui County, singers from surrounding villages come to learn, and singers from

Liuzhou, Hechi and other areas are not afraid of the long distance to come to worship Li Longqiu as their teacher. He never refuses to teach the folk song skills. In recent years, King Li has received more than ten apprentices one after another, most of them are local folk singers in Rongshui, and some from Hechi City. King Li requires his apprentices to attend all singing events, and he likes to teach the folk song writing and singing skills at the event. At every folk festival gathering, he sings folk songs with his apprentices.

Li Longqiu (2022,interviewed) said: “With the progress of society, I often uses cell phones or the Internet to exchange folk song composition and singing skills with his disciples in recent years. At the same time, I also encourages my disciples to teach as many youngsters as possible to learn to sing the Rongshui Han folk songs.”



Figure 6. 5 Li Longqiu is teaching his singing skills

Source: Zheng Hua (2018)



Figure 6. 6 Li Longqiu and his apprentices

Source: Xue Fengqi (2019)

The family transmission of folk songs is confined to a closed region, and the singers have a strong sense of regional and ethnic affiliation, which makes the transmission of folk songs limited to a few regional tunes. It breaks through the boundaries of regions and ethnic groups, especially in the multi-ethnic areas, and it enhances the cultural integration between different regions and ethnic groups. In teacher apprentice teaching, there is a strong teacher-student relationship between teachers and students, sometimes even like the relationship between father and child, full of love and respect, which is also a reflection of the Rongshui Han folk songs culture.

### **6.1.3 Folk Songs Competition Transmission**

The cultural departments of each city in Guangxi hold several or even a dozen folk song competitions of different scales every year, inviting local or Guangxi-wide folk singers to come and compete. The folk song competition in Rongshui Miao Autonomous County is a large-scale song contest of the highest level sponsored by the local government, which is held once a year and many folk singers from Rongshui and the surrounding areas come to participate. For example, on the evening of December 21, 2016, the 5th Guangxi Song King Folk Song Competition was held in Lusheng Town, Rongshui Miao Autonomous County, which is the largest singing event held in the history of Rongshui County and is a key event to promote Guangxi Rongshui folk songs, and the competition is valued by folk singers and singers from all over the world, who have come to register for the competition. The following will review the process of the competition.

#### **6.1.3.1 Background Related to the Folk Songs Competition**

##### **1) Organization**

Organizer: People's Government of Rongshui Miao Autonomous County, Guangxi Folk Artists Association, Guangxi Folk Song Society

Organizer: Propaganda Department of Rongshui Miao Autonomous County, County Spiritual Civilization Committee, County Culture and Sports Bureau, County Ethnic Affairs Bureau, County Federation of Literary and Art Circles

Co-organizers: Autonomous County Culture Center, County Ethnic Art Troupe, County Folk Song Association

##### **2) Participating song teams**

More than 100 folk singers from Rongshui, Guilin, Liuzhou, Yizhou, Jinxiu and other areas participated in the competition. The competition is divided into groups according to the number of participants, including single, double and 8-person groups.

### 3) Competition Format

The double and 8-person groups use a single or double voice singing format. The contestants have to sing the content of the song as specified in the competition, and then sing the content of the song word by word in Chinese. If singing in other Chinese dialects or minority languages, they must also translate them into Chinese for singing.

### 4) Judging Criteria

Judges generally use individual scoring and collective deliberation to evaluate. The scoring system is based on percentages, and the scores of several judges are added together and the final score of the team is the sum of the scores.

#### 6.1.3.2 Competition Process

The first is a themed folk song. The moderator says the prescribed topic and asks the singers to improvise two folk songs according to the theme. The singers can choose any folk song melody they want at this stage without having to use their own hometown melody, and they can choose their own singing method, but the lyrics must be sung in Chinese.



Figure 6. 7 Folk singers are improvising and singing the theme song

Source: Wang Shun (2016)

Then came the male and female duet. This is the main part of the folk song competition, with dozens of groups of male and female singers appearing in combinations, each group taking five minutes. This stage requires the singers to

demonstrate their folk song skills within five minutes. The content is mainly love songs, mostly praising each other, humbling each other, and then expressing the love and admiration in their hearts. Or to express their love for each other since they last met. Some male and female singers also flirt with each other with more humorous folk song tunes and lyrics.



Figure 6. 8 Male and female singer duet competition

Source: Wang Shun (2016)

The folk singer Chen Meiling said that both men and women do not have to pursue the same melody when singing folk songs in pairs, but are free to choose their own familiarity with the tune of the song and their own voice conditions, and generally singers choose a melody they are familiar with and choose a pitch that matches their own voice. This way they can give full play to their singing skills.

In addition, there is a very important principle in the song contest, which is to choose folk songs with a tighter rhythm. Since songs with tighter rhythms take less time, they can make each other fail to keep up with their own rhythm and thus win the competition. It can be said that love life is the best soil for the existence of Han folk songs in Rongshui, and at the same time Han folk songs also build a best bridge for men and women to express their love. Young men and women in traditional society rely on singing to choose their partners and convey their feelings, and this singing tradition has continued until now.

In modern society, government-run folk song competitions have not departed from the folk song tradition, and the traditional singing custom has been



integrated into today's society with a new look. Thousands of viewers follow each folk song competition through live or webcast, playing an important role in spreading the folk songs of Rongshui Han.



Figure 6. 9 Audience of the folk song competition

Source: Wang Shun (2016)

#### 6.1.4 Pohui Transmission

Pohui is a traditional folk festival of the Miao ethnic group in Rongshui, where people of all ethnic groups worship their ancestors, avoid disasters and pray for good fortune, inspire their fighting spirit, exchange their feelings, and gather collectively for entertainment. It has a long history of more than three hundred years since it was first recorded in 1687, and in 2006, the series of Rongshui Miao Pohui was included in the first batch of China's national intangible cultural heritage list. (Zhou Jia, 1999)



Figure 6. 10 Rongshui Xiang Fen Township Pu Hui

Source: Gong Pu(2016)

The Pohui is usually held in a hillside, field or river bank, so it is called Pohui. There are about 20 or so Pohui in Rongshui County every year. During the Pohui, the young men of each village carry the reed-pipe and the girls wear national costumes, holding activities such as singing folk songs, playing reed-pipe, horse fighting and lion dancing. It is not only a festival for people's collective entertainment, but also a stage for displaying ethnic folk culture activities, and an important platform for people to socialize and a matchmaking meeting for young men and women to fall in love.



Figure 6. 11 Han guy and Miao girl duet on Rongshui Han folk songs

Source: Liao Chengfeng (2016)

In order to facilitate the exchange of feelings, young people of Miao, Han, Zhuang, Dong and other ethnic groups learn to sing Han folk songs during the Pohui, and the Rongshui Han folk songs have become an important form of folk songs sung in pairs by men and women at the Pohui, a singing festival shared by people of all ethnic groups, and a folk song culture common to each other. Therefore, Pohui is the most influential and important form of transmission of Han folk songs in Rongshui.

Table 6. 1 Rongshui Pohui Distribution Chart

Pohui Zame	Time	Location	Nationalities
Spring Festival	January 1st	Wangdong Township	Zhuang, Han, Dong
Three Pohui	March	Danian Township	Dong, Han, Miao



Four Pohui	April	Sirong Township	Han a Miao
Gulong Pohui	January 16th	Xiangfen Township	Han and Miao
March 3rd Song Festival	March 3rd	Sanfang Town	Zhuang, Han, Dong

Source: Wang Shun (2023)

From the above chart, we can see that there are a lot of large and small Pohui in Rongshui every year, and the Miao and Han are the two ethnic groups that participate most in the Pohui. The Pohui is also the peak time for the singing of Han folk songs. These traditional Pohui festivals have allowed Han folk songs to spread and develop well, and have become an indispensable means of cultural exchange and friendship among local ethnic groups.

Musical activities in any society are regulated and bound by its social institutions, and music needs to be performed within the time and space allowed by that society. The act of singing generally takes place within the recognized time frame of the society and is influenced by the production methods, life customs and historical events of the society. The people of Rongshui have their own rhythm of life, and the singing activities of Rongshui folk songs are governed by this rhythm of life, which is the day-to-day formation of the culture formed by the people of Rongshui in their history. All the ethnic groups living here respect each other's cultural customs and participate in the folk festivals of neighboring ethnic groups. Every year, the Pohui in the first month of the year is a folklore event where people of all ethnic groups in Rongshui County, mainly the Miao, play games, compete and worship the Lusheng pillars and ancestors. The time of the festival is variable and the date depends on the ethnic customs. Each township in the county has its own Poe meeting, which lasts for different periods of time, from three to five days to as long as a month. They are often named after the place where they are held, and some of them follow the traditional names. In addition to the Pohui, there are many colorful singing activities in Rongshui County. According to Chen Meiling, a female singer from Yongle Township of Rongshui County, the most important singing festival in the area is the March 3 Song Festival, when almost all villagers in the countryside gather to sing folk songs. In

addition, every year, during folk festivals such as the Mid-Autumn Festival on August 15 and the Old People's Day on September 9, grand singing events are held in public places around the villages. Villagers from neighboring villages would gather together spontaneously and donate money and goods to celebrate the festival together in the form of singing folk songs.

In addition, villagers from all over Rongshui County are often invited by neighboring villages to sing at weddings and birthday celebrations, in addition to participating in local folk festival activities song parties, and some excellent singers. Hu Huilan, a local singer, told me that singing folk songs at weddings and birthday celebrations is especially strict. There are certain procedures for folk songs to be sung, and singers have to sing according to the traditional folk song procedures as well as give praise to the organizers, which is a more stringent procedure.

The survival of folk songs in Rongshui Han needs the guarantee of folk festivals, and the custom of singing folk songs produced in the local traditional social mechanism is its underlying cultural gene. In order to make folk songs and economy develop together, the local government holds several large singing events every year for the continuation of local cultural customs, which attracts the participation of folk singers in the local area and the whole Guangxi region. The local government of Rongshui County has actively cooperated with the Guangxi District Government and established the Rongshui County Folk Song Association with the support of Guangxi Folk Song Association, and often holds various large and small singing events. In addition, the folk songs of Rongshui Han have adapted to the development of society and started to enter the field of market economy. Besides participating in folk traditional festivals and singing activities held by the government, local folk singers are also often invited to perform in celebrations held by some companies.

As mentioned above, in the village environment, the folk songs of Rongshui Han are mainly transmitted in a family style, and the location of singing activities is mainly chosen in the open space next to the village, and mainly held in the important local folk festivals. This spatial and temporal selection and transmission of folk songs makes the musical concept of local people relatively homogeneous. When folk songs break through the boundaries of the region or village and are transmitted in a wider region and community, they are mainly transmitted by teachers and apprentices with

social relations, and the time and place of singing will be expanded accordingly. The change of the singing time and the expansion of the singing place promote the transmission of folk songs. The local government organizes folk song competitions to stimulate the interest of singers and expand the influence of the local community, which, to a certain extent, promotes the development of the transmission of the Rongshui Han ethnic group.

## **6.2 Problems Facing the Transmission of Rongshui Han Folk Songs**

As an ancient art form in the Rongshui area, the Rongshui Han folk songs reflect the true picture of Rongshui people's labor and customs. In recent years, under the impact of popular culture and pop culture, many young people are also getting farther and farther away from traditional culture, and the transmission of folk songs has encountered difficulties. Most of the singing groups and listeners of folk songs in Rongshui are middle-aged and old people, and there are very few young singers or folk song lovers. The fusion of traditional folk songs with modern culture may obscure the original face of folk songs, and the survival soil of traditional folk songs is gradually lost due to the impact of popular entertainment culture, these problems make the transmission of folk songs in Rong Han Shui face some crisis.

### **6.2.1 The Shortage of Folk Songs Heirs**

The most common way to pass down the folk songs of Rongshui Han is to pass them down orally from master to master, but for the current situation of Rongshui Han folk songs, there are basically no singers under 30 years old, and it is hard to find apprentices under 18 years old. For example, among the apprentices of Li Longqiu, the oldest one is 45 years old and the youngest one is 32 years old, facing the problem of aging singers and the pressure of shortage of folk song successors, while the young singers nowadays, growing in an era of economic and cultural prosperity, are the most loyal listeners of pop music. For Rongshui Han folk songs, there are very few people who like and are willing to learn to sing them, and Rongshui Han folk songs are facing the problem that they may be lost in the future.

### **6.2.2 The Problem of Rapidly Decreasing Audience**

With the continuous progress and development of society, people's material life has been improved, their lifestyles have gradually changed, and their pursuit of the

spiritual world has become deeper and more high-end. Such as the former through the mountain song dating mate selection, but now only need a cell phone, a WeChat contact platform, you can do. If you want to sing together, you don't need to go to the meeting place to sing mountain songs, but can be done by video chatting with each other. However, there is no live audience, less fun for singers to sing in face-to-face competition, and the most traditional cultural atmosphere, the most essential flavor of Rongshui Han folk songs is lost.

Cultural arts centers, opera houses and concert halls often stage various concerts, operas and other performances, which attract many viewers. Other forms of entertainment such as square dancing and KTV singing also attract a large part of the audience. At present, the audiences who appreciate Rongshui Han folk songs are basically middle-aged and elderly people, and Rongshui Han folk songs have lost the soil for survival and gradually faded out of people's lives, and Rongshui Han folk songs are facing the problem of rapidly decreasing audiences.

### **6.2.3 Pressure From Modern Popular Songs**

Popular songs, also called popular music, with its distinctive rhythm, easy and lively melody or lyrical and beautiful, easy to understand and easy to transmit the melody to sing, are loved by the public and deeply rooted in the life of the public. From the previous individual star-chasing to the current idol groups, from the previous Hong Kong and Taiwan to the current Japanese and Korean stars, etc., popular music has even changed the aesthetics of modern people, especially young people. Rongshuihan folk songs often encounter embarrassment, and those advantages of playing live and improvising are no longer able to attract the attention of modern young people, who think that traditional folk songs sound old-fashioned, the melodies are monotonous and difficult to listen to, the lyrics are hard to understand, and it is difficult to arouse people's inner resonance. People may be more willing to spend more money and time to choose their favorite pop music, and more willing to go to KTV to sing popular songs in their leisure time, but not willing to spend their time to listen to folk songs. Therefore, Rongshui Han folk songs are facing the impact and pressure brought by modern popular songs.

### **6.3 Transmission Guidelines of Rongshui Han Folk Songs**

It has been proved that the Rongshui Han folk songs are facing the problem of survival difficulties and it is difficult to continue transmission. If the Rongshui Han folk songs are not promoted, protected and transmitted, they will be in danger of disappearing as an important part of the intangible cultural heritage Liuzhou folk songs. Therefore, the government should take a series of measures to protect the Rongshui Han folk songs and save this traditional music culture. For example, measures can be taken in the following aspects.

#### **6.3.1 The Government Integrates Rongshui Han Folk Songs into the Tourism Economy**

The branding of Pohui is an important direction for the future development of Rongshui Han folk songs. The traditional Pohui is usually in the countryside fields, with a single form of activity, which is difficult to bring social and economic benefits. Only by making it a festival with folk song culture and local culture as the core, combining culture and tourism, local resources and modern fashion, can we enhance the soft power of local culture and thus promote the social and economic development.

For example, local folk activities can be combined with the art of Rongshui Han folk songs to provide tourists with rich folk song cultural performances. It is also possible to integrate the folk songs of Rongshui Han into tourism performances. It is also possible to organize rural performance teams to make use of rural tourism, festivals and folk activities to perform for income and transmit folk song culture, so that the Rongshui Han folk songs can enter the rural market. In addition, modern technology can be used to create scenes of interpretation and experience of Rongshui Han folk songs to increase the experience for tourists to experience the culture and heritage presented by Rongshui Han folk songs culture. The interaction between tourists and performers can also be increased, so that tourists can truly understand the spiritual connotation of folk songs through learning and communication, which can attract more people to participate in the transmission and development of Rongshui Han folk songs.

In recent years, many towns in Guangxi have started to use local folk song culture and folklore cultural resources to explore the road of building local cultural brands. To promote the development of folk songs in the direction of festival and branding, the government's strong support and comprehensive coordination are needed,



especially for cultural matters related to folk songs and folklore, which should fully respect the tradition and public opinion, balance the relationship between economic and cultural benefits, and let folk culture realize transmission and innovation in a free and relaxed environment.

### **6.3.2 Support the Establishment of Rongshui Han Folk Songs Lovers' association and Institute**

By setting up a special institution for the study and development of Rongshui Han folk songs, it will be fully responsible for organizing and carrying out the work of protection and transmission of Rongshui Han folk songs. By setting up the Rongshui Han folk song association, the members of the association can communicate with old artists and singers to sort out, compile and publish the melodies and lyrics of Rongshui Han folk songs that have been passed down orally. It is also possible to organize training activities to teach young people to sing Rongshui Han folk songs, and at the same time arrange some performance activities to expand social influence. Therefore, supporting the establishment of the association and research association for the lovers of Rongshui Han folk songs will better promote the transmission and development of Rongshui Han folk songs.

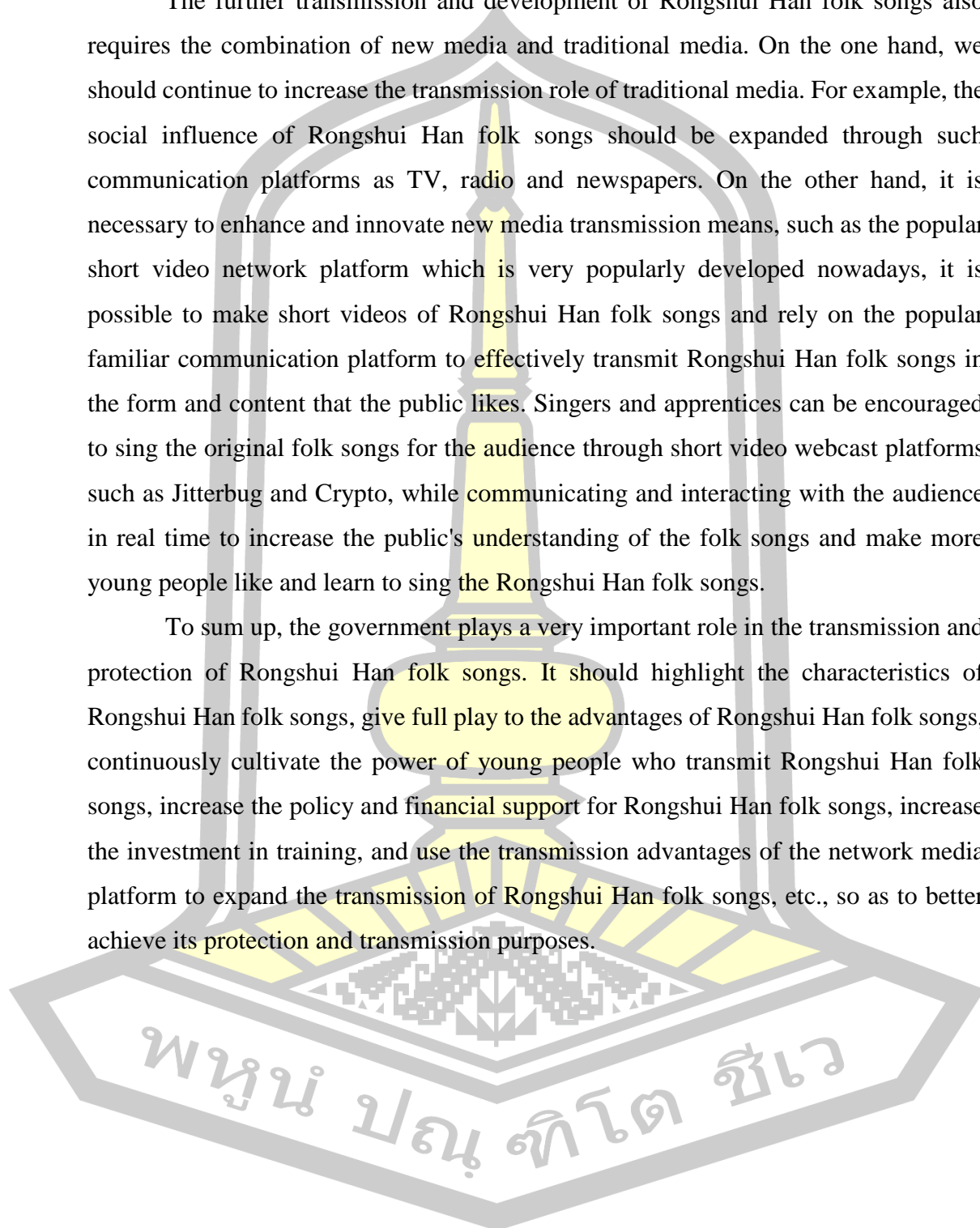
### **6.3.3 Conduct Folk Songs Training Activities**

The training activities of Rongshui Han folk songs are organized and carried out regularly in the mass art museum to attract more participants. In recent years, Rongshui Han folk songs have been developed in the form of oral transmission. At present, in the process of transmitting them, in order to attract more young people and integrate more new elements, training courses can be held at the Mass Art Museum, so that the transmitters can teach the young people and villagers in the surrounding areas to sing Rongshui Han folk songs. Since in the Rongshui Han folk songs, the duet is one of the most popular, interesting and improvised singing styles, and it puts forward high requirements to the singers' strain, which cannot be mastered easily and requires special training. Therefore, organizing and carrying out regular training activities of Rongshui Han folk songs in the Mass Art Museum will attract more young trainees to join and more young people to participate in the transmission and protection of Rongshui Han folk songs.

#### 6.3.4 Transmission by means of media

The further transmission and development of Rongshui Han folk songs also requires the combination of new media and traditional media. On the one hand, we should continue to increase the transmission role of traditional media. For example, the social influence of Rongshui Han folk songs should be expanded through such communication platforms as TV, radio and newspapers. On the other hand, it is necessary to enhance and innovate new media transmission means, such as the popular short video network platform which is very popularly developed nowadays, it is possible to make short videos of Rongshui Han folk songs and rely on the popular familiar communication platform to effectively transmit Rongshui Han folk songs in the form and content that the public likes. Singers and apprentices can be encouraged to sing the original folk songs for the audience through short video webcast platforms such as Jitterbug and Crypto, while communicating and interacting with the audience in real time to increase the public's understanding of the folk songs and make more young people like and learn to sing the Rongshui Han folk songs.

To sum up, the government plays a very important role in the transmission and protection of Rongshui Han folk songs. It should highlight the characteristics of Rongshui Han folk songs, give full play to the advantages of Rongshui Han folk songs, continuously cultivate the power of young people who transmit Rongshui Han folk songs, increase the policy and financial support for Rongshui Han folk songs, increase the investment in training, and use the transmission advantages of the network media platform to expand the transmission of Rongshui Han folk songs, etc., so as to better achieve its protection and transmission purposes.





## CHAPTER VII

### CONCLUSION, DISCUSSION, AND SUGGESTIONS

Based on on-site data collection and survey interview methods, The results of the research can be summarized as follows:

7.1 Conclusion

7.2 Discussion

7.3 Suggestion

#### **7.1 Conclusion**

##### **7.1.1 Improvisation of Rongshui Han folk songs, in Guangxi**

Liu Zhentao (2022, interviewed) said: “Rongshui Han folk songs have a long history and have been prevalent in the folklore for thousands of years without interruption, just like the long flow of streams. The singing custom of Rongshui Han folk songs is an important link between different ethnic groups and regions, and has an important position in the history of cultural development in Liuzhou, Guangxi. The lyrics of Rongshui Han folk songs are vivid and humorous, and the tunes are simple and beautiful, with distinctive local folk and ethnic characteristics.”

Li Longqiu (2022, interviewed) said: “Improvisation is the most distinctive feature of Rongshui Han folk songs. On most occasions when they are sung, the singers improvise the words on the spot. The lyrics are mainly composed of seven words and four sentences, and should rhyme. The rapid creation, not only the rhyme is catchy and the format is strict, but also the words are witty and funny, the metaphors are vivid, and the atmosphere of life is strong and breathtaking, which cannot be said to be a folk skill.”

The researcher supports the viewpoints of Rongshui Han folk songs researchers and transmitters. The main function of improvisation is sociability, followed by aesthetics. A singer does not necessarily have to have a good voice or excellent singing talent, but must have the ability to improvise lyrics, and this ability grows with life experience. And the melodies are mostly based on traditional melodies from around the world, sometimes with a little improvisation on top of the original melody. Therefore,

the improvisation feature of the Han folk songs of Rongshui is closely related to the function of folk songs, which in turn enables the improvised singing form of Rongshui folk songs to be preserved and developed. What's more, due to the advantages of superior geographical location, profound historical background, excellent humanistic tradition, wide mass base and rich cultural atmosphere, the folk songs of Rongshui Han have formed their own characteristics and tenacious vitality.

### **7.1.2 Music characteristics of Rongshui Han folk songs**

Li Baohua (2022, interviewed) said: “The melodies of Rongshui Han folk songs are all monophonic, with no polyphonic parts. The sections are composed of upper and lower phrases, or the multi-part form is a form that turns from a basic upper and lower phrase. The melody is simple, plain, beautiful and melodious, and it is relatively smooth, with little ups and downs.”

Xie Qingliang (2022, interviewed) said: “For hundreds of years, the people of Rongshui County in Guangxi have been very affectionate to folk songs, and they are good at using Rongshui Han folk songs to show their labor and life and express their thoughts and feelings. The lyrics are vivid and humorous, the tunes are simple and pleasant to listen to, and the melodies are often improvised with a lot of decorative sounds, which have distinctive local folk ethnic characteristics.”

The researcher supports the viewpoints of Rongshui Han folk song singers. The rhythm of Rongshui Han folk songs is relatively uniform and tidy, with the speed mainly being medium and slow. Only labor songs and love songs have a slightly faster speed and stronger rhythmic sense. The sound range is relatively low, the range is relatively narrow, the melody progression is not much, there are fewer jumps, and there are fewer jumps for larger ones. Relatively stable and smooth, without significant fluctuations, reflecting the simple and kind-hearted personality traits of the people of Rongshui. The melody of Rongshui Han folk songs are beautiful, and the melody adopts the traditional Chinese five tone ethnic melody. The notes only have C, D, E, G, A, and there is no F or B. The combination of beautiful and simple melodies with humorous and vivid improvised lyrics has always exuded a unique artistic charm in Rongshui Han folk songs.

### **7.1.3 propose guidelines for the transmission of Rongshui Han folk songs**

Hu Huilan (2022, interviewed) said: “Rongshui Han folk songs is not only an excellent traditional oral literature and art, but with the development of the times, it also continues to inherit new forms and contents, and has become an effective form of propaganda accepted by the masses and widely based on the distinctive characteristics of the times. It has been proved that Rongshui Han folk songs have the characteristics of transcending the times and can serve the contemporary socio-economic and cultural development.”

Xie Qingliang (2022, interviewed) said: “Rongshui Han folk songs are mainly transmitted orally. In the past, since most singers were illiterate and uneducated, they could only be passed down from generation to generation by the method of masters with apprentices. Most of the singers would follow several teachers in the form of training courses organized by the teachers to recruit apprentices. Despite the various ways of transmission, Rongshui Han folk songs are still mainly transmitted from generation to generation by the teacher-apprentice teaching mode.”

The researcher supports the viewpoints of Rongshui Han folk song singers. Although the Rongshui Han folk songs have a long history, they are still loved by the masses, especially the middle-aged and elderly people, and have also received the attention of government departments. However, since the Rongshui Han folk songs is a product of farming economy, the soil on which it depends for survival has changed dramatically. At the same time, because it is a kind of art that relies on folk singers and teachers and apprentices to pass on the art orally, its ability to protect itself is very fragile, coupled with the emergence of many objective factors, at present, the folk song of Rongshui Han folk songs is facing the difficult situation of gradually disappearing, which requires the efforts of all parties to better protect and spread.

## **7.2 Discussion**

### **7.2.1 Historical Research on Rongshui Han Folk Songs**

It is difficult to make a definite conclusion about when the origin of Rongshui Han folk songs was. However, based on a large number of folk legends and historical records, it can be judged that the history is very long. (Wang Xueqing, 2008)

The researcher believes that, It can be roughly inferred from the relevant historical records that, Rongshui Han folk songs began in the Tang Dynasty, which is

related to the legendary story of Liu Sanjie, a household name in Liuzhou. According to the legend, a Zhuang woman, Liu Sanjie, was a straightforward, intelligent, articulate and good at singing mountain songs in the Tang Dynasty. She fought against the evil landlord with folk songs and defended the interests of the people, and when she was chased, she jumped into the Xiaolong Lake from Yifeng Mountain and rode the fish to the sky. Since then, the people of Liuzhou have regarded Liu Sanjie as their song fairy and worshiped her, and sang folk songs to commemorate her.

Over time, this form of song pairing gradually evolved into Liuzhou folk songs, and the Han folk songs of the Rongshui area became a representative folk song form of the region.

### **7.2.2 The Social Value of Rongshui Han Folk Songs**

Rongshui Han folk songs are directly related to the traditional local marriage style and are one of its most obvious social and traditional functions. In ancient times, the folklore of Liuzhou had the custom of using folk songs to talk about love and choose a spouse. For thousands of years, local people have passed down the folk songs from generation to generation, using them to express their pursuit of a beautiful marriage and their desire for a happy life, creating the unique and charming Rongshui Han folk songs.

(Yin Guang, 2016)

The researcher believes Rongshui Han folk songs are also weapons for publicizing current affairs and politics, and people call them political songs. Political songs are folk songs reflecting the current affairs and political aspects of the society, and they are a reflection of the singers' viewpoints and attitudes towards the current affairs and politics at that time.

The researcher believes Rongshui Han folk songs are not only excellent traditional oral literature and art, but along with the development of the times, they have also been handed down in new forms and contents, and have become an effective form of propaganda that the masses are happy to accept and have a wide base with distinctive modernity. It is proved that Rongshui Han folk songs have the characteristics of transcending the times and can serve the contemporary socio-economic and cultural development. After the founding of New China, especially since the reform and opening up, the government has given full play to the lively and interesting characteristics of Rongshui Han folk songs, which are enjoyable and entertaining to the

masses, and has launched and guided folk singers to use folk songs to publicize the government's policies and guidelines, which has achieved obvious results.

### **7.2.3 Problems facing transmission of Rongshui Han Folk Songs**

In the context of today's rapid economic and social development, Rongshui Han folk songs are facing the dilemma of inheritance and development. The main reasons for this are the limited scope of dissemination, the single way of inheritance, the lack of successors, the obsolete forms and contents of performances, and the insufficient attention paid by government departments.(Wei Shuyuan, 2019)

The researcher believes that, if Rongshui Han folk songs are not promoted, protected and inherited, Rongshui Han folk songs, which are an important part of Liuzhou folk songs of intangible cultural heritage, will be in danger of disappearing. There is a lack of successors to the Rongshui Han folk songs. At present, there are few young people who can sing Rongshui Han folk songs, and those who perform on the stage are middle-aged and old people over 45 years old, and the audience is still from this group of people. In recent years, the government has taken some measures to protect the Rongshui Han folk songs, but the effect received is not significant, and it still needs more efforts from the government and the people to better protect this intangible cultural heritage of Guangxi.

## **7.3 Suggestions**

7.3.1 The government should promote the improvisation skills of Rongshui Han folk songs to schools to attract more young people to enjoy folk song singing, which is conducive to the promotion of traditional Chinese culture.

7.3.2 The education department should compile Rongshui Han folk songs into songbooks and teaching materials to attract more scholars and researchers to join in the musical research of Rongshui Han folk songs.

7.3.3 It is necessary to design and develop the Rongshui Han folk song cultural tourism project, increase the local tourist landscape and folk song performances, so that more tourists can enjoy the art of Rongshui folk song in tourism.



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# APPENDIX

## Appendix I: Labour Song "Chan De Mang Cao Deng Kai Hua "



Chan De Mang Cao Deng Kai Hua

铲得芒草等开花

Traditional  
Transcription by Wang Shun(2023)

♩ = 108

si yue li lai zhong zhi ma zhi ma ke xiao shou nan na  
四 月 里 来 种 芝 麻 芝 麻 颗 小 手 难 拿  
Gro-wing ses - ame seeds in Apeil Ses-ame sm - all hard to take

ke da ke xiao sa xia di chan de mangcao deng kai hua  
颗 大 颗 小 撒 下 地 铲 得 芒 草 等 开 花  
So - wing seeds into the gro-und Wee-ding and waiting for flowering



## Appendix II: Toast song "The Glass Must See The Bottom"

Bo Li Bei Jian Di  
玻璃杯见底

Traditional  
Transcription by Wang Shun(2023)

$\text{♩} = 56$

he qv na ge he cong ya wu wang ming  
何 去 (那 个) 何 从 (呀) 勿 忘 名  
Don't forget the name wherever you go

jin tian na ge xiang ju ya ji kai xin  
今 天 (那 个) 相 聚 (呀) 几 开 心  
We have a great time together today

wo yao na ge da jia ma peng bei jiu lei  
我 邀 (那 个) 大 家 (嘛) 碰 杯 酒 咧  
I invite everyone to drink a toast

bu jian na ge bei di ma bu shou bing ai  
不 见 (那 个) 杯 底 (嘛) 不 收 兵 (哎)

Not seeing the bottom of the cup, we not ending



### Appendix III: Policy song "Fu Min Zheng Ce Shi Yuan Tou"

Fu Min Zheng Ce Shi Yuan Tou

富民政策是源头

Traditional  
Transcription by Wang Shun(2023)

$\text{♩} = 52$

fu min zheng ce shi yuan tou  
富 民 政 策 是 源 头  
Make farmers rich policy is the source

xing fu he li shui chang liu  
幸 福 河 里 水 长 流  
The river of happinss flows long

qian jia wan hu zheng zhi fu hao bi duan yang  
千 家 万 户 争 致 富 好 比 端 阳  
Families strive to get rich Like the Duan Yang

sai long zhou  
赛 龙 舟  
Festival boat race



Appendix IV: Blessing Song "Bless Loved Ones"

Zhu Fu Qin Ren

祝福亲人

Traditional  
Transcription by Wang Shun(2023)

*♩* = 88



you yuan duo you yuan duo lei you yuan  
有 缘 多 有 缘 多 嘞 有 缘  
Very lucky very lucky Celebrate

4 yi qi ba jiu he yi ya wei  
一 起 把 酒 喝 喂 呀 喂  
the holiday toge - ther

7 wo yong shan ge lai dai jiu zhu fu a ge  
我 用 山 歌 来 代 酒 祝 福 阿 哥  
I sing instead of wine I wish my brother

10 xing fu duolei yi ya wei  
幸 福 多 嘞 喂 呀 喂  
happi - ness every day



## Appendix V: Love Song "You Dui Po"

You Dui Po  
游对坡

Traditional  
Transcription by Wang Shun(2023)

$\text{♩} = 108$

1      2      3

jin tian wo men you dui po  
今 天 我 们 游 对 坡  
Today we go to oppoe - sit hill

4      5      6

bian dan liang tou luo dui luo  
扁 担 两 头 箩 对 箩  
shoulder pole has two baskets

7      8      9

jin ri you yuan lai xiang hui  
今 日 有 缘 来 相 会  
We are lusky to meet相 会 today

10      11      12

you yuan xiang hui wo di ge  
有 缘 相 会 我 的 哥  
Lucky to see my brother

13      14      15      16

wo di ge ya wo di ge ya  
我 的 哥 呀 我 的 哥 呀  
My dear brother My dear brother

17      18      19      20

gao shan da gu sheng yin yuan  
高 山 打 鼓 声 音 远  
The drums on the hill are far

21      22      23      24

jin tian ba ta lai jie shao chang qing ge  
今 天 把 他 来 介 绍 唱 情 歌  
Today intro - duced him to sing love songs

## BIOGRAPHY

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